

THE LANCET

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No. 2616.

SATURDAY, DECEMBER 15, 1877.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

SOCIETY OF ARTS, John-street, Adelphi, London, W.C.—Prof. BELL on the TELEPHONE.—In consequence of the large attendance expected on the Evening of WEDNESDAY, the 19th December, when Prof. BELL will repeat his LECTURE on the TELEPHONE, the Council have made arrangements for the Lecture to be delivered in the Great Hall of the FREEMASONS' TAVERN, Great Queen-street, W.C., instead of at the Society's House. Every Member can admit Two Friends to the Meeting by means of the usual Ticket, or by personal introduction. Members will be admitted on signing their names. (By Order)
P. LE NEVE FOSTER, Secretary.

SOCIETY OF LADY ARTISTS.—THE ART-CRITICISM MEETINGS WILL BE HELD (by permission), at York-place, Baker-street, DECEMBER 17 and 21; JANUARY 14, 21, and 28. Prospectus at Messrs JENKINS', 16, Duke-street, Manchester-square.—Examining Visitor, W. H. FISK, Esq., University College.

COUPLI & CO.'S FINE-ART GALLERIES, 55, Bedford-street, Covent-garden.—NOW on VIEW, Joseph Israels' fine and important Pictures, "Bringing in the First Crop"; a highly interesting Picture, by Cielimowski, "Coursing a Hare in Poland"; and many recent Works by Artists of the different Continental Schools, both Paintings and Water-Colour Drawings.—Admission free.

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THE WINDS, OCEAN CURRENTS, and TIDES.—A LECTURE on the above Subjects, in illustration of the New Theory of Vis-Inertiae, or the Conflicting Action of Astral and Terrestrial Gravitation, will be delivered by WILLIAM LEIGHTON JORDAN, Esq., F.R.S., at Willis's Rooms, commencing at Eight o'clock, on the evening of THURSDAY, December 20th. Seats, 5s., 2s. 6d., and 1s.—For Tickets apply, by letter, to W. LEIGHTON JORDAN, Esq., Scientific Club, 7, Tavistock-row, W.; or at Mr. Mitchell's Royal Library, No. 53, Old Bond-street, W.

UNIVERSITY OF LONDON.

The following are the Dates at which the several EXAMINATIONS in the University of London for the Year 1878 will commence:—

MATRICULATION.—Monday, January 14, and Monday, June 24.

BACHELOR OF ARTS.—First B.A., Monday, July 15. Second B.A., Monday, October 28.

MASTER OF ARTS.—Branch I., Monday, June 3; Branch II., Monday, June 10; Branch III., Monday, June 17.

DOCTOR OF LITERATURE.—First D.Lit., Monday, June 2. Second D.Lit., Tuesday, December 2.

SCRIPTURAL EXAMINATIONS.—Tuesday, November 26.

BACHELOR OF SCIENCE.—First B.Sc., Monday, July 15. Second B.Sc., Monday, October 21.

DOCTOR OF SCIENCE.—Within the first twenty-one days of June.

BACHELOR OF LAWS.—First LL.B., Second LL.B., Monday, January 7.

DOCTOR OF LAWS.—Thursday, January 17.

BACHELOR OF MEDICINE.—Preliminary Scientific, Monday, July 15. First M.B., Monday, July 25. Second M.B., Monday, November 4.

BACHELOR OF SURGERY.—Tuesday, November 25.

MASTER IN SURGERY.—Monday, November 25.

DOCTOR OF MEDICINE.—Monday, November 25.

SUBJECTS RELATING TO PUBLIC HEALTH.—Monday, December 9.

EXAMINATION FOR WOMEN.—Monday, June 3.

The Regulations relating to the above Examinations and Degrees may be obtained on application to "The Registrar of the University of London, Burlington-gardens, London, W."

WILLIAM B. CARPENTER, M.D., Registrar.

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GEOLOGY, PHYSICAL GEOGRAPHY, MINERALOGY.

Professor T. G. BONNEY, M.A., F.G.S., Fellow of St. John's College, Cambridge, will commence, on JANUARY 3rd, 1878, a Course of about Forty Lectures. Demonstrations in the Field will be given. Fee, 3s. 6d. Students have access to the Geological Museum.

A more Advanced Course on Mineralogy and Lithology will commence on APRIL 15th. Ladies are admitted to these Classes.

The Classes of the Faculties of Arts and Laws, and of Science generally, will re-commence on JANUARY 3rd.

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Prof. CROOM ROBERTSON will deliver a Course of Forty Lectures on LOGIC, beginning on THURSDAY, January 3rd, at 4 p.m.

LECTURES on Monday, Tuesday, Wednesday, Thursday; EXERCISES on Friday. Fee, 3s. 6d.

Prospectuses may be obtained from the Office of the College.

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SATURDAY, DECEMBER 15, 1877.

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LITERATURE

The Earlier Poems of Elizabeth Barrett Browning, 1826—1833. (Robson.)

IN 1826, Elizabeth Barrett, then in her seventeenth year, published anonymously a small volume, entitled 'An Essay on Mind, and other Poems.' The principal piece in the volume is a kind of clumsy satire in heroic verse, treating of almost everything under the sun. Into this poem she contrived to crowd all the crude results of her large miscellaneous reading, and told the world many things it knew, and some it did not know: among the former that

Klopstock wrote what Kepler could not write; that Southey was a Tory; that Locke did not write in hexameters: among the latter that it is a

Foul reproach to human wit
A Hobbes hath reasoned and Spinoza writ.

The poem has no merit whatever; indeed, nothing in the volume has any merit, save perhaps the preface. The precocious smartness, which in the satire is offensive, is rather bracing and agreeable in the preface. From it we learn that she was impelled to write ethical poetry by a dictum of no less a moralist than the author of 'Don Juan' himself, who declares ethical poetry to be "the highest of all poetry, as the highest of all earthly objects must be moral truth." It is matter of familiar knowledge that the great poet looked back upon the school-girl profundities of the 'Essay on Mind' in that contrite spirit in which we most of us look back on the profundities of our youth. Yet, she flattered herself, as the book was "happily free of the current of publication," that like her early translation of the 'Prometheus,' they "might only be remembered against her by a few of her personal friends." Poor lady! she reckoned without the bookseller's hack.

This reprint—which contains, besides the above-mentioned volume of 1826, all the original poems published with the first edition of the translation of 'Prometheus' in 1833—was announced, it may be remembered, more than a year ago. It may also be remembered that against the undertaking we protested at the time, on the ground that even a dead poet has some rights—that important as it is for the bookseller to make profits, when a poet suppresses what she considers her literary sins of seventeen, it is neither generous nor just to revive them. At the

same time we told the editor that the undertaking was entirely opposed to the wishes of Mr. Browning. In answer to this we received a letter the gist of which was—as far as it could be gathered from a mass of florid verbiage—that the editor felt himself justified in setting at naught the poet's wishes because "the poetical student" was fond of "caviare"! This personage, "the poetical student," seems of late to have been made answerable for a good deal; we have not, we will confess, a clear idea as to who he is; judging, indeed, from the kind of caterer he patronizes, we do not wish to know him. Nor do we know what right he can have to indulge his taste for "caviare" at the expense of all the common amenities of life; but the time seems to be more than ripe for us to say a word or two upon the conflicting rights of author and bookseller in matters of this kind. Douglas Jerrold used to make it the subject of much humorous lamentation that he had been driven into print at a time when most boys have "scarcely laid down their primers"—that circumstances had impelled him to "take down the shop shutters before there were any goods in the window"; and many a successful writer could echo the lament. Yet to this question of opening empty shops, as to all other questions, there are many sides. If early printing has its disadvantages, it has its advantages too. For instance, it often occurs that a man must print early or not at all; and this, if most often a benefit to the community, is sometimes a loss. This is what we mean: in every case the *cacothesis scribendi* is of course the result either of legitimate artistic impulse or of mere vanity. And the entire population of a country like England may be divided into these three classes:—

1st. Those who, from real endowment, are impelled to literary activity in preference to any other.

2nd. Those who, having adequate abilities for all practical purposes, could often produce respectable second-class prose, but that, finding early in life better and more congenial employment in other channels, they have no impulse to do so. These form the great mass of the judicious common-sense British public.

3rd. Those who, disqualified, either by natural deficiency or by the emasculating effect of vanity, from coping with the second class in practical ability, have all the literary impulse of the first class, without any of its literary endowment. These are so numerous that it may almost be said that in our country the fools all write, or *would* write but for the difficulty of getting into print.

But this difficulty presses upon the three classes alike,—helping to keep the second class to its proper function; but, with regard to the first class, often, it is to be feared, causing the "mute, inglorious Milton" to remain "mute and inglorious" for ever. Many have barely escaped this fate: for instance, Mr. Charles Wells. For, even with those whose impulse to write is legitimate, the violence of the impulse subsides with the subsidence of the hot enthusiasms of youth; and, if it is long kept in check by adverse circumstances, the interests of the world come thicker and thicker, till, at last, that energy which—had the printing difficulty been early overcome—would have expressed itself in literature, is exhausted in other channels.

Facilities of early printing, therefore, seem to be necessary to the full development of a country's literary potentialities; and, as regards authors of the first class, these facilities have this further advantage: that early printing is a sort of safety-valve or "air-hole," from which escapes, to the great good of the producer, the balderdash engendered, like a bad gas, by the active forces of youth; and when we consider that the more genius there is in any youthful brain the more nonsense (for such seems to be the economy of Nature), the sooner this gas is got rid of the better, in order that good work may be begun.

Nor is this the only advantage of early printing. For youth does something more than produce balderdash of its own: it has a natural affinity to the balderdash of other people which has been collecting in the literary atmosphere. More fluent than water, more plastic than wax, the youthful mind answers to every air that blows, but especially to unwholesome airs; and if the mind is very vigorous, it retains every impression as obstinately as molten iron. Therefore it often happens that the early productions of the poet can scarcely be called the poet's at all: they are the quintessential amalgam of the literary vices of many predecessors. We see this notably in Byron's case, more notably in Shelley's, most notably in Coleridge's. That the man who wrote 'Kubla Khan,' 'Christabel,' and 'The Ancient Mariner' should have written the pompous verbiages which form so much of his poems would be inconceivable did we not bear steadily in mind that they do not represent Coleridge at all, but are the concentrated essence of the sentimentality and fustian which infested the literary atmosphere of this country during the reign of Samuel Jackson Pratt. Consequently, as the education of the poet consists not in learning, but in unlearning, the best way for him to see and profit by what he has unlearned is to print it—especially as he is pretty certain, in a few years, to buy up the entire impression of his book, if he can, and burn it.

So much for the advantages of early printing: its penalties are, however, no less obvious. The chief of these is, of course, the difficulty of collecting the entire impression for the holocaust; for, in spite of the beneficent efforts of cheesemonger and trunk-maker, type is cruelly immortal. The world condones all a man's youthful sins, except his literary wild oats.

Having unloaded himself of his balderdash, the poet goes on advancing and advancing in his art, hoping that those early pieces of his, which in his youth he thought so fine, are lost for ever in the limbo of printed rubbish, and, to use Mrs. Browning's pathetic words, can "only be remembered against him by a few of his personal friends." But, while he is rejoicing in this fools' paradise, there is eating into his bliss an insect, whom, if he even perceived, he would ignore. But, alas! there is nothing little in the universe, and especially "il n'y a point de petit ennemi." What we allude to is, of course, the bookseller's hack. Though devoid, always, of the merest dash of literary taste, the hack has yet intelligence enough to recognize the pedestal of fame upon which a poet has been placed; though devoid of the faintest tincture of culture, he nevertheless can read and write. In a certain sense, he

must be called a bibliographer, no doubt; for by dint of that enormous patience which often accompanies a dearth of intelligence, he makes himself really learned in editions and in variations of texts. Having discovered some forgotten production, or some inchoate form of a known production of a famous writer, he scans the book-stalls till he finds a copy, and then, if he can find a bookseller so forgetful of the dignity of a noble calling as to abet him, he reprints what the poet had so fervently hoped was "only remembered against him by a few of his personal friends." We have no intention, however, of castigating the hack—

Satire or sense, alas! can Sporus feel?

We wish to express our astonishment and regret that publishers can be found for such undertakings as this and 'Tennysonianism.' What with prying biographers and what with caterers of this kind, it behoves a man of genius about to print to pause and consider, before he imperils his privileges as an English gentleman.

Even if the volume of 1826 had been reprinted by the only man who has any right to reprint it—Mr. Browning—we could scarcely, we think, have approved the undertaking. For, as we began by saying, the volume is entirely without merit. Yet, perhaps, there is one kind of interest in connexion with the 'Essay on Mind'—it shows that the ethical bias of Mrs. Browning's mind was congenital almost. A poem with a purpose was the ideal poem with her from the first. This is certainly interesting. For Mrs. Browning is the typical woman of poetic genius. It is perfectly natural, therefore, that she should begin with an ethical poem—just as the typical man of poetic genius would, perhaps, begin with an objective poem having no ethical *motif* at all. Assuredly the reason why no woman has ever, except in lyric, yet produced a work of art even approximately perfect is, that owing to the ethical basis of her nature her imagination is stifled before it can reach the *selfish* domain of pure art. And if a proof stronger than all others were needed of this, no better one could be offered to us than this, that almost every male writer that has written upon women has said exactly the contrary.

The conventional literary judgment of women is embodied in that saying of La Bruyère's, that "women have no principles of their own"; in the ungallant remark of Herodotus about women and clothes; and especially in the following:—

"One who knew women well says that the ideas of justice, of virtue, of vice, of goodness, of wickedness, float only on the surface of their souls (consequently the prevailing ideas amongst men on these subjects make comparatively little impression upon women), in the depths of which (their souls) they have 'l'amour propre et l'intérêt personnel' with all the energy of Nature; and, more civilized than ourselves from without, they have remained true savages within ('plus civilisées que nous en dehors, elles sont restées de vraies sauvages en dedans')."

This is from Helps's 'Companions of My Solitude.' If a man "over the walnuts and the wine" were to talk thus to another who really knew women well, the latter would know at once where to place him—he would know that his interlocutor's ideas of women had been derived not from any true knowledge of the sex, but from novels, from club talk, or from French plays. Yet a man can

write thus and not be laughed at—nay, his paradox can even meet with a conventional acquiescence. For, this is remarkable: an entirely different mental process comes into operation in the mind of both writer and reader, when thoughts are put into language in print, and when they are enunciated orally in conversation. It is not merely that the writer unconsciously adopts a more artificial and untruthful style of language, but he adopts a more untruthful and conventional style of thinking. It is not merely that he will put into print absurdities of diction and high-flown grandiloquences of language which he would blush to utter by word of mouth, but he will utter false and conventional generalizations upon human life, which he knows to be false and conventional. And—what is still more marvellous—the reader is in the like condition. This is what makes literature so worthless as compared with experience. Sir Arthur Helps and the French writer he quotes were much greater fools than we think them, if they did not know that the very opposite of what they here say is the truth—that what spoils all the best work, in the artistic sense, of women is the everlasting intrusion of those very "ideas of justice, virtue, vice, goodness, wickedness," which they are said to be without. What the writings of Madame de Staël, George Sand, and George Eliot have suffered from this is quite incalculable. Of art, in the sense of its being the creation of beautiful forms, women have almost no conception. Even the Brontës—nay, even Sappho herself—use it only as the expression of the turbulent personal emotions—the sea of remembered joys and woes—within their own souls. Art is too supremely selfish, perhaps, for the spirit of self-abnegation which informs the soul of a woman. From the artistic point of view Mrs. Browning's finest effort is of course the lyric called 'The Great God Pan'; but here again the *motif* is pronounced and ethical: whereas the young Grétry dancing to the tune of a waterfall is the true type of art.

That 'Aurora Leigh' should have been preceded by the 'Essay on Mind' is quite consistent therefore. The same vice mars them both—that vice of "knowingness" which has done so much damage to European poetry, and especially to English poetry, since 'Gongora.' To coin knowing brilliances upon things in general seems to be the modern poet's notion of poetic art.

Some few of the poems from the 'Prometheus' volume were undoubtedly worth preserving; but their republication might have been safely left to him who had the best right to see to their preservation. Take the following lines, entitled "Earth":—

How beautiful is earth! my starry thoughts
Look down on it from their unearthly sphere,
And sing symphonious—Beautiful is earth!
The lights and shadows of her myriad hills;
The branching greenness of her myriad woods;
Her sky-affecting rocks; her zoning sea;
Her rushing, gleaming cataracts; her streams
That race below, the winged clouds on high;
Her pleasantness of vale and meadow!—

Hush!

Meseemeth through the leafy trees to ring
A chime of bells to falling waters tuned:
Whereat comes heathen Zephyrus, out of breath
With running up the hills, and shakes his hair
From off his gleesome forehead, bold and glad
With keeping blythe Dan Phœbus company;—
And throws him on the grass, though half afraid;
First glancing round, lest tempests should be nigh;
And lays close to the ground his ruddy lips,

And shapes their beauty into sound, and calls
On all the petal'd flowers that sit beneath
In hiding-places from the rain and snow,
To loosen the hard soil, and leave their cold
Sad idlesse, and betake them up to him.
They straightway hear his voice—

A thought did come,
And press from out my soul the heathen dream.
Mine eyes were purged. Straightway did I bind
Round me the garment of my strength, and heard
Nature's death-shrieking—the hereafter cry,
When he o' the lion voice, the rainbow-crown'd,
Shall stand upon the mountains and the sea,
And swear by earth, by heaven's throne, and Him
Who sitteth on the throne, there shall be time
No more, no more! Then, veil'd Eternity
Shall straight unveil her awful countenance
Unto the reeling worlds, and take the place
Of seasons, years, and ages. Aye and aye
Shall be the time of day. The wrinkled heav'n
Shall yield her silent sun, made blind and white
With an exterminating light: the wind,
Unchained from the poles, nor having charge
Of cloud or ocean, with a sobbing wail
Shall rush among the stars, and swoon to death.
Yea, the shrunk earth, appearing livid pale
Beneath the red-tongued flame, shall shudder by
From out her ancient place, and leave—a void.
Yet haply by that void the saints redeem'd
May sometimes stray; when memory of sin
Ghost-like shall rise upon their holy souls;
And on their lips shall lie the name of earth
In paleness and in silence; until
Each looking on his brother, face to face,
And bursting into sudden happy tears
(The only tears undried), shall murmur—"Christ!"

We agree with the writer of the article on "Modern English Poetesses" in the *Quarterly Review*, September, 1840, that these lines are comparatively free from the stiffness of most of her blank verse, and surely a powerful composition.

This, too, from the same volume, was well worth preserving:—

A VISION OF LIFE AND DEATH.

Mine ears were deaf to melody,
My lips were dumb to sound;
Where didst thou wander, oh my soul,
When ear and tongue were bound?
"I wander'd by the stream of time,
Made dark by human tears:
I threw my voice upon the waves,
And they did throw me theirs."
And how did sound the waves, my soul?
And how did sound the waves?
"Hoarse, hoarse, and wild!—they ever dash'd
'Gainst ruin'd thrones and graves."
And what sight on the shore, my soul?
And what sight on the shore?
"Twain beings sat there silently,
And sit there evermore."
Now tell me fast and true, my soul;
Now tell me of those twain.
"One was clothed in mourning vest,
And one, in trappings vain.
"She, in the trappings vain, was fair,
And eke fantastical:
A thousand colours dyed her garb;
A blackness bound them all.
"In part her hair was gaily wreath'd,
In part was wildly spread:
Her face did change its hue too fast,
To say 'twas pale or red.
"And when she look'd on earth, I thought
She smiled for very glee:
But when she look'd to heav'n, I knew
That tears stood in her ee.
"She held a mirror, there to gaze:
It could no cheer bestow;
For while her beauty cast the shade,
Her breath did make it go.
"A harper's harp did lie by her,
Without the harper's hest;
A monarch's crown did lie by her,
Wherein an owl had nest:
"A warrior's sword did lie by her,
Grown rusty since the fight;
A poet's lamp did lie by her:—
Ah me!—where was its light?"

And what didst thou say, O, my soul,
Unto that mystic dame?
"I ask'd her of her tears, and eke
I ask'd her of her name.
"She said, she built a prince's throne:
She said, he ruled the grave;
And that the levelling worm ask'd not
If he were king or slave.
"She said, she form'd a godlike tongue,
Which lofty thoughts unsheathed;
Which rolled its thunder round, and purged
The air the nations breathed.
"She said, that tongue, all eloquent,
With silent dust did mate;
Whereon false friends betray'd long faith,
And foes outspat their hate.
"She said, she warm'd a student's heart,
But heart and brow 'gan fade:
Alas, alas! those Delphic trees
Do cast an upas shade!
"She said, she lighted happy hearths,
Whose mirth was all forgot:
She said, she tun'd marriage bells,
Which rang when love was *not*.
"She said, her name was Life; and then
Out laugh'd and wept aloud,—
What time the other being strange
Lifted the veiling shroud.
"Yea! lifted she the veiling shroud,
And breathed the icy breath;
Whereat, with inward shuddering,
I knew her name was Death.
"Yea! lifted she her calm, calm brow,
Her clear cold smile on me:
Whereat within my deepness, leap'd
Mine immortality.
"She told me, it did move her smile,
To witness how I sigh'd,
Because that what was fragile brake,
And what was mortal died:
"As if that kings could grasp the earth,
Who from its dust began;
As if that suns could shine at night,
Or glory dwell with man.
"She told me, she had freed *his* soul,
Who aye did freedom love;
Who now reek'd not, were worms below,
Or ranker worms above!
"She said, the student's heart had beat
Against its prison dim;
Until she crush'd the bars of flesh,
And pour'd truth's light on him.
"She said, that they who left the hearth,
For aye in sunshine dwell;
She said, the funeral tolling brought
More joy than marriage bell!
"And as she spake, she spake less loud;
The stream resounded more:
Anon I nothing heard but waves
That wail'd along the shore."
And what didst thou say, oh my soul,
Upon that mystic strife?
"I said, that Life was only Death,
That only Death was Life."

Lives of the Lords Strangford. By Edward Barrington de Fonblanque. (Cassell, Petter & Galpin.)

It would not be difficult for the critic of this volume to point out a certain discursiveness and want of unity in the plan of the work, and even a slight taint of book-making; but as its substance affords the reader a few hours of pleasant entertainment, it would be ungracious as well as unreasonable to insist upon these defects of construction. The volume apparently owes its existence to the three Lords Strangford of our own day, all men of mark, of varied gifts, and still more varied character, and the bulk of it relates to them; the remainder is made up chiefly of a notice and letters of Endymion Porter, the brave and faithful servant, through good and evil for-

tune, of Charles the First, which, though full of interest, has but a slender connexion with the Strangfords.

The earlier holders of the title are briefly dismissed, and in truth none of them has any claim to eminence, though the interest of a family history, it need hardly be said, does not necessarily bear any relation to the eminence of its members. Of the first holder of the title we only learn that "he was a worthy gentleman, devoted to improving his property and advancing his social position." We reap that we have sowed, and the honours which repaid this devotion were early acquired, for the wearer died at the age of thirty-six. We have higher-sounding names among us than Smith, even when the letters *y* and *j* and *e* have done their utmost for it, but that branch of the clan from which the Strangfords descend can show a longer pedigree than many of these. "Customer Smythe," a prosperous citizen in the sixteenth century, traced his descent from a Wiltshire yeoman of the time of Henry the Second. As his title implies, he farmed the customs of the Port of London, a lucrative monopoly even after Queen Elizabeth, with her keen eye for such matters, had raised the rental from 13,000*l.*, which he paid under Queen Mary, to 50,000*l.* This burden, however, she characteristically alleviated by honouring him from time to time with a visit at his house at Deptford.

Mr. de Fonblanque has, from his researches in the State Papers of the seventeenth century, and other unexhausted mines of the like nature, collected a number of curious incidents illustrative of the times, and letters from various well-known or representative characters. He may, therefore, perhaps be pardoned for forgetting, as many preachers do, that his text should be a goal to be always kept in view, as well as a starting-point to run away from.

His principal digression consists of the correspondence of Endymion Porter, who, though only in the third rank of statesmanship, is none the less one of the most characteristic figures in the annals of that time. A client of the first Duke of Buckingham, and on account, probably, of his Spanish connexion, associated with him in the intrigues relating to the proposed marriage of Prince Charles and the Infanta, he was afterwards attached to that prince's person, by whom he was admitted to a certain degree of intimacy, and often employed in confidential services. His letters to his wife are full of quaint protestations of fidelity. Perhaps they protest too much; at least, they do not carry absolute conviction to our minds, nor did they, we fear, to that of the lady. Petitions of all sorts flowed in upon the successful courtier, and that he had the disposal of many good things we may infer from the list given us of those which had fallen to his own share. That the wardship of a minor should be a thing so greatly desired is a proof, if any were needed, of the lax views of the times; and the great Treasurer Cecil could, apparently without rebuke, receive an application for such a guardianship, the writer offering to "compound for the favour to your lordship's best liking."

It is remarkable that while Endymion Porter's letters and those of his correspondents have all the arbitrary and eccentric spelling of that time, a letter of his mother's is given

which, as to orthography, might have been written yesterday.

The fine property of the Strangfords was dissipated by the second viscount, and more than one of his successors accepted the "poor Peers' pension" from the Irish House of Lords, the condition of which seems to have been, as the Archbishop of Dublin euphemistically put it, in his application, that the recipient "is ready upon all occasions to attend H.M.'s service in the House of Lords." The Strangfords' pension was, in fact, revoked by the king in 1788, on account of the holder having voted against the Government, and, though the act was considered arbitrary, the pension was not restored during his lifetime. The biographical sketches of the last three heads of the house all fall within the present century. The first of these was the well-known diplomatist, who first came into notice as the translator of Camoens and the friend and imitator of Moore, the "Hibernian Strangford with the eyes of blue" of Byron's "English Bards and Scotch Reviewers." In his later days his high Tory sentiments won him the esteem of the old King of Hanover, a number of whose letters are printed in this volume. His Majesty's ideas of government make people smile now, but in firmness and consistency he showed to advantage among the princes of Germany in the year of revolution, 1848. Had he been on the throne when the conflict with Prussia came, the result might not have been different, but at least there would have been none of the vacillation and weakness which marked the last days of the dynasty. At his reviling of various honoured names the reader can, of course, afford to laugh, as he laughs at the bad language of the Pope, but we question whether it was worth printing. Among the correspondence we note a letter from Metternich, of which the French is singularly inelegant, and so full of inaccuracies that we wonder if some of them are not due to the transcriber. There is, by the way, a letter of friendly advice and remonstrance from Mr. Hughes, an American diplomatist, which is a model of what such a letter ought to be. Lord Strangford was one of those impulsive men whose character can generally be read from their actions, but there were in him some curious contradictions. His early diplomatic career was marked on several occasions by a success which implied a rare union of skill and judgment, yet he showed himself in later years deficient both in tact and temper, and fell short of the promise of his early days. Unhappily for his successors, the part for which above all he thought himself fitted was one in which these qualities are indispensable, viz., the education of children. His elder son, the brilliant, gifted, erratic George Smythe, was certainly no ordinary character, but one that required the most delicate handling; and we cannot but feel, after studying the relations and correspondence between father and son, that, without underrating the self-indulgence and instability of purpose, the fine qualities in George Smythe's nature would, under a wiser training, have developed something very different from what his friend Lord Lyttelton sadly pronounced to be a "splendid failure."

We do not know how far our author's portrait of him, which is drawn with much skill

and discrimination, is indebted to personal reminiscences. He does not allow himself to be prevented by the sympathy which such a character inspires, even in the highest and most generous minds, from attributing a full share of the failure to the individual himself. George Smythe died soon after his father, at the age of thirty-nine, and was succeeded by his brother, the late and last Lord Strangford. As our author remarks, no two characters could be more unlike than the two brothers.

"From boyhood upwards George was high spirited and self-indulgent, Percy melancholy and self-denying; the one brilliant and idle, the other thoughtful and studious; each ambitious—the elder of achieving personal success, the other of doing good work for work's sake. . . . In physical attractions and social gifts the elder brother had greatly the advantage of the younger; in intellectual capacity he was, perhaps, his equal; in moral strength and power he was immeasurably his inferior. George Smythe had opinions, Percy had convictions; and while the one was swayed by impulse and passion, the other was guided by reflection and principle. As the one lived for pleasure, so the other lived for duty; and as, to the last, the one found social excitement a necessity to his existence, so the other sought in science and learning a solace under physical suffering. In this alone was there agreement between them: neither of these men, great as were their intellectual powers, has left after him more than a few fragments of his genius to edify or instruct mankind, while both lives serve to point a melancholy moral."

We readily accept the testimony of his friends to the fine moral qualities, as well as to the rare intellectual gifts, of the late Lord Strangford; but if a life only "serves to point a melancholy moral," the statement that it was "guided by reflection and principle," and "lived for duty," requires somewhat more qualification than is given in our author's short but interesting narrative. Those who knew Lord Strangford best, and who were the most competent to judge of his acquirements, were amazed at his varied and profound Oriental learning. His thorough acquaintance with the East, too, would have been truly valuable now, when sentiment and enthusiasm are often made to do duty for knowledge and experience. With the regret that one who possessed these in such ample measure should have been prematurely taken from us is mingled a feeling almost of irritation that he should have left so little behind.

There was not much more to be said, perhaps, about the two brothers than what has been so well put together by our author. Nevertheless, on a review of his volume, the reader will be inclined to wish that he could have expanded his notice of two men of exceptional interest, even at the cost of curtailing the earlier part of his work.

TWO MODERN ITALIAN POETS.

Lucifero: Poema. Di Mario Rapisardi. (Milan, Brigola.)

Poesie Scelte. Di Giuseppe Regaldi. (Florence, Le Monnier.)

To no lovers of poetry can the condition and prospects of the Italian muse ever cease to be a matter of interest. That the poetical instinct should ever die wholly out of the land where it first inspired the languages of modern Europe would be little less than a European calamity, though it is a calamity which some people confidently predict at no very distant

future. Certainly, since Manzoni died, it would be hard to name any Italian poet who can be said to have attained anything like a European reputation; and it is more than probable that the majority of Englishmen believe the countrymen of Dante to be wholly occupied with mathematical and statistical studies. "Post bella quietus querere cœpit,"—what Palmieri and Secchi, rather than Sophocles and Thespis, have to say for themselves. Still, as the two volumes before us show, there are yet some who endeavour, with what success we propose to inquire, to keep the sacred flame alight.

Of the two books under our notice, the first is, we presume, that mentioned by Mr. Ruskin, in a recent 'Fors Clavigera,' as "a poem in praise of the devil"; and his description is not far from the truth. It will be seen that Signor Rapisardi has selected the most favourable among the various titles by which his hero is known, as the one which best denotes the character in which he wishes to present him. He is the "light-bearer," whose function it is to redeem the nations from an effete and barbarous deity, and make them worthy of the steamship, the railway, and the electric telegraph. The poem appears to be a kind of jumble of 'Paradise Lost,' Byron's 'Vision of Judgment,' and Montgomery's 'Satan,' as we know it from Macaulay's brief analysis. Not only is the Prince of Darkness a gentleman, "whose principal fault is that he is far too liberal of his good advice," but he is inspired by the "enthusiasm of humanity," and has a tendency to kiss every young woman whom he meets. He finds that a torpor is coming over heaven, and sees his chance. He says:—

L'ultima prova
Tentiam; l'ora è propizia: assai già sono
Su la terra i miei fidi; uom fatto anch'io
Amorò, soffrìrò, correrò il breve
Travaglioso cammin d'un uom mortale,
E, redento da l'opre e da l'amore,
Recherò a l'uom salute, e morte a Dio!

Fired with this laudable purpose he sets out, and, after a preliminary interview with Prometheus on the flanks of the Caucasus, he resumes his old practice of going to and fro in the earth, and walking up and down in it. Before this, however, we should mention that he has done his best to while away a few of the tedious hours of the Titan by giving him a short sketch of the history of heresies and revolutions, from Arius to the present time, including a "song of the guillotine." After this he departs for Greece, and we have descriptions of Tempe and the Acropolis. Then he goes to France, getting shipwrecked on the way, and "assists" at the battle of Sedan and the war of the Commune, of which latter manifestation he does not wholly approve, talking about "la malnata Idra del vulgo," and "il destro livor dei vili." Afterwards he goes to Italy, and is present at a spiritualistic séance, where the spirit of Dante is evoked, and made to talk some astounding rubbish, such as quite to justify Lucifer in his remark:—

Lo spirito è la parola
De l'Alighier qui non s'udi.

Finally, he prepares for his great assault upon Heaven, aided by a miscellaneous host, among whom Bruno, Luther, and Voltaire are conspicuous; and, after a short struggle, wherein the "celicolæ" have much the worst of it, he succeeds in his enterprise, and the poem ends

with the following lines, which, from a merely literary point of view, are certainly fine:—

Così morì l'Eterno. Ai consueti
Balli movean gli antichi astri: dal cielo
Luminose partian come in trionfo
Le Magne Ombre dei Sofi, e a tutti innanzi
Lucifero. Arrivò col Sol novello
Sul Caucaso nevato, ove al soffrente
D'adamantino cor figlio di Temi:
—Levati, disse, il gran tiranno è spento.

In spite, however, of certain undoubtedly fine passages, we fear that Signor Rapisardi's poem can hardly be described otherwise than as 10,000 lines of blasphemy and ribaldry, the latter often verging on the obscene. We suppose a good deal must be excused to Italians, whose whole history, with its Johns, Leos, and Alexanders, is not of a nature to make them discriminate very clearly between religion and superstition on the one hand, freedom and licentiousness on the other; but it is quite clear that Signor Rapisardi's brain is in a wonderful jumble on these matters. The mere fact of his putting Luther and Wiclif among the assailants of Heaven and the allies of Lucifer (who must have entertained reminiscences more lively than agreeable of the former, as the ink-spots on the wall of the Wartburg testify) is enough to show that he has only heard of them as opponents of the Papacy, which, to his mind, is synonymous with opponents of religion. At the same time, we cannot deny that occasionally, and especially in some of the many lyric passages with which the poem, written otherwise partly in blank verse, partly in "ottava rima," is interspersed, Signor Rapisardi shows some poetical faculty. We take one almost at random, as being interesting in view of current events. It is one among a number of "voices" uttered by the peoples of Europe and various classes of mankind,—priests, saints, Corsicans, Istria, Germany, and so on, —and is called 'Voce di Popoli Slavi':—

Qual grido funesto risuona sul monte?
Qual gemito cupo si leva d'intorno?
È forse la Vila dal lucido fronte,
Che cinta di nemi si slancia nel ciel?
In cima a la rupe nel niveo soggiorno
Riposa la diva le membra sue snelle;
Le danzano in giro le rose donzelle,
La cullano i canti d'un astro fedel.

Fra l'ombre solenni, fra l'irte boscaglie
Forse urlan le belve pugnanti a la preda?
O, attorte agli abeti le rabide scaglie,
Di Balkan le serpi lingueggiano al Sol?
O figli di Serbia, se il cielo vi veda,
Balzate dai sonni, lasciate le selve;
Più fieri serpenti, più rabide belve
A l'aquila nostra tarparono il vol.

Ferita a Cossovo dal turpe Islamita,
Perduto il remeggio de' giovani vanni,
Dai campi raggianti di gloria e di vita
Ne l'ombre di morte, stridendo, piombò.
Stucaro i ladroni giurati a suoi danni
Dai scitici ghiacci, da l'Istro interdetto;
La fissero in croce, sbranaronle il petto;
Chi men le diè strazio men prode sembrò.

Ah! dove in quel giorno, dov'era il tuo brando,
O Marco, o di Serbia speranza immortale?
Conosci e sostieni lo strazio nefando?
O il sonno e la morte ti avvinser così?
Che nulla più curi? La morte? Il fatale
Momento di morte per lui non arriva:
Mutate la nenia ne l'oda festiva;
Ei dorme, si scuote, risvegliasi al dì!

Ei sorge, si appressa: de l'antro fatato
Risuona ai suoi passi la volta profonda;
Il negro cavallo gli scalpita allato;
Gli mette baleno lo sguardo e l'acciar.
Già monta in arcioni; la turba il circonda;
Il corpo sgarcato si unisce e cammina;
La schiava spregiata si leva a regina;
La tomba dei prodi diventa un altar!

Signor Rapisardi, we believe, belongs to the South of Italy, and is still young: at all events, his merits and defects are those of youth and the southern temperament. Very different is Signor Regaldi. Born at Novara, in 1809, he has lived through the most stirring time in the history of his native State, which he has seen spread itself, as one may say, from a small Subalpine kingdom till it has embraced the whole of Italy; and it is not unsuitable that he should dedicate his first poem to the king who is the representative of this development. He seems to have been throughout his life devoted, like every other Italian who ever was in any way distinguished, to the cause of the liberty of Italy; but, though his opinions were not concealed, his early fame as an *improvisatore* gained him a certain amount of toleration, and the police were content to warn him off the premises, where they would have kept others with considerable care in their immediate neighbourhood. He seems, however, to have thought it advisable to keep well out of their way for a time, and, after 1848, to have passed some years in travelling about Europe from east to west, and to have gained especially some approbation in France, and among others from Lamartine. His verse is, indeed, of a character likely to please the French ear, which requires polish and accuracy above all things. We cannot pretend to have read through Signor Le Regaldi's closely printed little volume of nearly 500 pages; but, dipping where we would, we have seldom failed to find something pleasing. Unlike Signor Rapisardi, the *ex-improvisatore* is quite content to worship the deities whom the State worships; and one of his happiest inspirations is drawn from the sight of a singing nun. He was present at some local festival at a little town in Sicily, named Scicli, in commemoration of an old defeat of the Saracens in 1093, and, he says,—"Invece di dettare un canto alla Madonna delle milizie [who had aided the Christians by a timely appearance] mi uscì dal cuore un inno alla Monaca di Scicli." It is too long to quote entire, but we may give two or three stanzas:—

Se mai per l'etra libere
Batte colomba l'ale,
Diro sparvier la semplice
Avidamente assale;
Se vago fior s'innestra,
Villano più la prostra;
Se nuova stella appar,
Subiti nemi insorgono
Quell'astro ad oscurar.

Posa, o colomba: il placido
Tempio è sicuro nido;
Gioisci, o rosa: è l'eremo
Il tuo giardin più fido;
Splendi, o modesta face,
Su la vegliata pace
Del solitario ostel;
Muti per te sian gli uomini,
Per te favella il ciel.

Recisa il crin, l'ingenua
Fronte d'un vel coverta,
Prega, e il baglior dimentica
D'ogni speranza incerta;
Prega, e t'affida a Lui
Che negli amori sui
Fu il sol che non menti,
E alle benedite virgini
Per regno i cieli aprì.

"Gli statisti," he may well say, "gridino a loro posta contra l'inutilità dei monisteri, io poeta ripeto il canto alla Monaca di Scicli." But he finds poetry in everything; even the electric telegraph and the Mont Cenis tunnel

are welcome themes for his muse, and he extracts from them a more comfortable moral than the hero of Signor Rapisardi, who only regards building up as a step towards pulling down.

It is impossible to leave these Italian poets without noticing one point in which they differ from those of any other country. It is probably, on the whole, to their advantage that the first effort of Italian literature should also have been the greatest. At any rate it is impossible to avoid seeing that the study of Dante is a *sine quâ non* with them. The Divine Comedy is a quarry no less inexhaustible than temples and amphitheatres, and with this advantage over those, that no amount of plundering can make it grow any smaller, or less perfect. It seems as if Italian poets in want of a thought or a phrase turned instinctively to Dante; and what they lose in originality thereby they certainly gain in vigour. No other literature obeys so complete a mastery, for in no other nation did poetry spring from nothingness to its highest development at one bound; no other language showed in its very formation "what it could achieve." As long as Italian poets continue to keep this model before them, however short they may fall of even approaching to it, they will have gained for themselves at least the immense intellectual profit which the conscious aim at a high standard is sure to confer, and will probably leave to their successors the inherited capacity for producing works which will stand comparison with those of the most brilliant periods of Italian literature.

NOVELS OF THE WEEK.

Young Musgrave. By Mrs. Oliphant. 3 vols. (Macmillan & Co.)

Margaret Chetwynd. By Susan Morley. 3 vols. (Kegan Paul & Co.)

Five-Chimney Farm. By Mary A. M. Hoppus. 3 vols. (Sampson Low & Co.)

Two Knaves and a Queen. By Frank Barrett. 3 vols. (Tinsley Brothers.)

Vanessa Faire. By George Joseph. (Samuel Tinsley & Co.)

The Earl of Effingham. By Lalla M'Dowell. (Same publishers.)

The Maid of Norway, an Historical Romance. By A. Munch. Translated from the Norwegian by Mrs. R. Birkbeck. (Chatto & Windus.)

'YOUNG MUSGRAVE' contains many elements of a first-rate novel. Had Mrs. Oliphant only been content to tell a simple story instead of straining her inventive faculties to the utmost in order to construct a far-fetched, intricate plot, intended to keep the reader on the tip-toe of expectation to the end of the third volume, her present book would be a truly charming work of fiction. Mrs. Oliphant, no doubt, defers to a morbid taste of our time, in which the torpid imagination of the novel-reader must be incessantly stimulated by all sorts of ingenious mystifications. Such a reader cares nothing, or next to nothing, for delineation of character, analysis of passion, or beauty of style; all he wants is a plot so cunningly contrived as to keep his curiosity continually on the strain. What a pity that Mrs. Oliphant should try to enhance the interest of her story by the melo-dramatic horror

of a murder and a madman! And she is not even at home in murder and madness. She does not take, like Wilkie Collins or Miss Braddon, a heartfelt interest in triumphantly baffling the reader's curiosity, but she throws in her mystery like a sop to appease the public.

Although many of the characters, such as Mary, the maiden aunt, Mr. Pennithorne, the mild country parson, old 'Lizabeth Bampfylde and her vagrant son, are admirably delineated, yet it is in her children that Mrs. Oliphant achieves her greatest triumph. The beautiful dark-eyed little girl is especially delicious. Her courage, devotion, and unselfishness blend in the most natural manner with her fantastic mingling of fairy lore and reality.

In contrast with the tender beauty of the children are the wild Bampfylde, the stock from which they spring on the mother's side. Old 'Lizabeth Bampfylde and her handsome son, living far off on the fells, are the picturesque element of the story. Its weak part is the shadowy madman, 'Lizabeth's eldest son. He is at the bottom of the murder of which John Musgrave is falsely accused, yet we never even learn whether he was sane or mad at the time of his committing the crime, nor what was his motive, if he had any. Equally inexplicable is John Musgrave's sacrifice of everything a man holds dear for the sake of a lunatic; and even the mother's unjust determination to screen her crazy son at the expense of the happiness of her other children is very improbable. We have the less compunction in revealing as much of the plot as may be gleaned from the above remarks, that the interest of the story in no way depends upon it; it depends, on the contrary, on the author's nice discrimination of character, sympathetic insight into child-life, true sentiment, and fine descriptive power. She has what Carlyle calls the faculty of "seeing." In a few words sometimes she not only renders the outer aspect of nature, but its inmost expression, making you feel the landscape as well as see it. Some of her descriptions rise to the heights of poetry, as may be proved by the following quotation:—

"At length, all at once, the hills seemed to clear away from the sky, opening up on either side, and, straight before them, hanging low, like a signal of trouble, a late-risen and waning moon, that seemed thrust forward out into the air, and hanging from the sky, appeared in the luminous but mournful heaven in front of them. There is always something more or less baleful and troublous in this sudden apparition, so late and out of date, of a waning moon; the oil seems low in the lamp, the light ready to be extinguished, the flame quivering in the socket. Between them and the sky stood a long, low cottage, rambling and extensive, with a rough, grey stone wall built round it, upon which the pale moonlight shone. Long before they reached it, as soon as their steps could be audible, the mingled baying and howling of a dog was heard, rising doleful and ominous in the silence; and from under the roof, which was half rough thatch and half the coarse tile used for labourers' cottages, a light strangely red against the radiance of the moon flickered with a livid glare. A strange, black silhouette of a house it was, with the low moonlight full upon it, showing here and there in a ghostly full white upon a bit of wall or roof, and contrasting with the red in the window; it made a mystic sort of conclusion to the journey. Bampfylde directed his steps towards it without a word. He knocked a stroke or two on the door, which seemed to echo

over all the country and up to the mountain-tops in their great stillness. 'We are at home, now,' he said."

The author of 'Aileen Ferrers' gives us another novel of character, written in a good and unpretending style. Margaret herself is an excellent specimen of a high-minded and generous, but not faultless girl, who, having great opportunities in the way of wealth and freedom, gets into some trouble through errors of judgment dictated by her warm feeling for others. Her efforts to aid the son of her old friends, and her readiness to extricate the daughter of her kind guardian from a discreditable scrape, result in her exposure to cruel misconstruction, which she feels herself unable in honour to remove. Fortunately, all her friends are not so readily suspicious as her lover, who wounds her pride almost beyond forgiveness, though pride in the end is not so strong as affection. Though Hugh has his good points, he has not half the merit of Margaret's unsuccessful admirer, the priestly young cousin, who wins a great moral triumph over a domineering self-sufficiency which begets him, and makes him, at first, a hopeless specimen of ecclesiastical perversity. His lesson, too, has to be learned through sharp suffering, and results, like hers, in a wholesome shock to his belief in his infallibility. These two piquant young people are the most elaborated portraits, but there is much merit in the austere honourable Lord Brundholme and his gracious wife; in honest, ill-educated Dolly Loraine, who forms so happy a contrast to the selfish, untruthful Gertrude; and in most of the minor characters. The story is somewhat longer than usual, but those who can appreciate a good feminine novel will not regret it.

'Five-Chimney Farm' has a double plot, which does not cohere very obviously. The home life of the Copleys, an ancient landed stock in the Weald of Sussex, seems outraged by an erratic scion taking after his French mother, and spending his life among Parisian factions. Both phases of existence are well described; the life of the farm and the country sounds and sights are presented to us with a minute vigour, which invests them with an interest not less than attaches to the stormy scenes of modern French politics. The latter have evidently been thoroughly studied, and the description of the three days of 1848 would form some stirring chapters in a professedly historical book. Perhaps the novel is a little over-weighted by its discursiveness, but the matter discussed is so interesting, that we are inclined to the author to let the story wait. Still there is considerable merit in the story; Kate Copley is a bright centre to the surrounding darkness of her Parisian associates, and in Thrasybule, the posture-making yet passionate Frenchman who thinks he honours her with his preference, she finds an admirable foil to her own self-forgetfulness and modesty.

Mr. Barrett's book has certainly not much to recommend it. The incidents are improbable, sometimes impossible, taking into account the time and the society in which they are supposed to occur; and yet with all this, though the story has those elements which are usually supposed to give interest to a "sensational" novel, it is heavy reading. When improbabilities are carried beyond a certain limit they cease to add the desperate charm of unexpectedness to events,

and demand an amount of care in following them which they do not deserve. The reader is consequently disappointed to find, at the end of the work, that his pains have been wasted. Of the two knaves one is certainly far worse than the other. The one is cunning, the other sometimes cunning, sometimes frank, and in relation to the rest of the people about him seems to have performed a more commendable action and to show a better trait of character than any of them could boast of. When first he took into his charge a penniless orphan girl he had a very poor chance of making anything out of her, and, as she herself admits, he was at all events her true friend during her misfortune. Good luck spoilt him, though, after all, his faults were more potential than actual. Your true knave should have some definite successes, or you are inclined to raise casuistical questions as to whether a man who does good acts and thinks of doing bad acts can be said to be bad at all. With regard to the other knave no such doubts can arise. Whether the reader is meant to like or sympathize with the queen we cannot be quite certain, but we state our opinion of her without hesitation. She is an ill-regulated and odious young person. Her spirit is mere effrontery, and her good acts are confined to lavishness with the money which she had done nothing to deserve. It is absurd to expect a writer who obviously differs from us about the essential good qualities of a story and of character to have anything like our own notions of style, and therefore we are not surprised that Mr. Barrett should make what we consider mistakes in language, and even spelling. But as he is already the author of 'Fantoccini,' 'Maggie,' &c., it would, of course, be useless to argue with him.

'Vanessa Faire' is a poorly written book, vulgar in conception, in tone, and in manner. We can find nothing in it to praise, in spite of the abundant interest which Mr. Joseph attempts to give it by accumulating incident upon incident from beginning to end. The story is, in fact, repulsive throughout. It deals with dissolute men of the very lowest and vulgar type, most of them labelled with aristocratic names, and drawn upon a background of ludicrously absurd daubs, intended for scenes of high life and fashionable society. It deals, moreover, with frail and vile women, gilding their crimes with as much care as might be devoted to the modest love of a virgin. There is only one redeeming feature in the book,—it is so badly planned and so wretchedly written that no one can be seriously hurt by its glorification of villainy and vice.

'The Earl of Effingham' is pleasantly told, and will repay the expenditure of time necessary to get through it. It is an Irish story, though its scenes shift from Galway to Dublin, and from Dublin to London. The distinctions between the several pictures of Irish and English life are well marked, in framework, background, colouring, and association; and whilst the former are racy of the genuine character and tone of the Emerald Isle, the latter are scarcely less graphic and legitimate imitations of good originals. The author writes, it is true, with a moral purpose, and here and there all but passes the limits which separate the novel from the sermon; but she does not quite pass them,

and it would be unfair to call her devotional spirit a blemish in her art. An occasional line of a hymn stands out from the current of the text in a sufficiently conspicuous manner to warn those who object to such incongruities; but, on the other hand, we may assure the less fastidious novel-reader that 'The Earl of Effingham' is not in the slightest degree unwholesome in its tone. It is before all things a bright and interesting novel, with much to recommend it; and it deserves to be received with favour. The story is a pretty one, and the heroine is thoroughly charming; the characters are all well drawn, and the style, though not perfect, is good.

'The Maid of Norway' is a translation of 'Pigen fra Norge,' a novel by the Norwegian poet Andreas Munch, originally published in 1861. It is interesting as being the only serious work of fiction hitherto produced by a fertile dramatic and lyrical author, and as being the last, but far from the worst, of a class of novels now antiquated. Although published considerably later than Björnson's early stories, in which an entirely new school of romance was inaugurated, 'The Maid of Norway' shows no trace of modern feeling. The style in which it is written is founded on that of the Danish novelist Ingemann, himself a follower of Sir Walter Scott; and although it is bright and well sustained, its romantic character is not adapted to please readers accustomed to a more realistic method. It is almost pathetic to open a story that commences with the once familiar figures of the two silent persons proceeding somewhere, romantically dressed, rather late in the evening. We have hardly met with this mysterious pair since the days when Mr. G. P. R. James flourished. The foundation of the story is a wholly perverse and fantastical idea that Margaret, Maiden of Norway and Queen of Scotland, who confused the politics of Northern Europe by dying in the Orkneys, in 1290, in her sixth year, did not, perhaps, die at all, but was smuggled away to Lübeck. A certain Sir Audun Hugleiksson, plotting against King Haakon, is persuaded by a sentimental young Scotch knight to hunt up the exiled queen in her foster-mother's house, and bring her to Bergen. But the scheme fails: the nation does not accept her, and she is burned to death for high treason and the black arts of a liar. We cannot think that this gruesome tale, so entirely uninteresting from an antiquarian point of view, will be much enjoyed by English readers. Mrs. Birkbeck has done the work of translation well, but there is a clause in her Preface so extremely funny, that she must forgive us for quoting it for our readers' amusement. "May not," she says, "Peggy, so commonly used in Scotland as short for Margaret (Pige being the Norse for girl or maiden), be a reminiscence of the time when little Margaret, the Pige from Norway, was so anxiously expected, and so deeply lamented?"

The Life of His Royal Highness the Prince Consort. By Theodore Martin. Vol. III. (Smith, Elder & Co.)

MR. MARTIN'S work, which was to have been comprised in three volumes, is to run into a fourth, perhaps also a fifth; but, though much space was wasted in the earlier portions upon trivial details, few readers will regret the

fulness with which the period now reached is treated. Only courtiers could have been expected to care for the minute information about Prince Albert's childhood and youth with which Mr. Martin loaded his first volume; and his efforts, in the second, to explain away or justify the Prince's meddling, during some years after his marriage, in public affairs outside his province as the Queen's husband and private secretary, were wearisome and unsatisfactory; but in this third volume he is able to show how prudently and zealously his hero, taught by experience, performed the duties that properly devolved on him, without exceeding them, throughout a very momentous episode in English and European history. His present task being such a good one, and his execution of it being for the most part so successful, it is a pity that Mr. Martin should have himself attempted to discredit it by the fulsome language used in his Preface:—

"The painter," he says, "is no master of his craft who will not place upon his canvas the flaws and blemishes that are as much a part of a face as its finest features. Had I found such in the subject of my picture, I should not have feared to find a place for them in it. My difficulty has been that in all my researches I have come upon no such defect as would have furnished that relief of shadow which would have made the portrait, if not more impressive in itself, yet more acceptable to many who are reluctant to believe in the highest order of human worth."

The evidence of the Prince Consort's "human worth," which Mr. Martin is here able to bring together, would have been all the more convincing if he had abstained from quite so often telling us that his hero was almost super-human.

Only three years are covered by the volume before us, but they were the years of the Crimean war, the antecedents and circumstances of which were followed with great attention by the Prince Consort, and the papers left by him on the subject are, of course, especially interesting just now. The opinions that the Prince held two or three and twenty years ago, concerning the duty of England in its relations with Russia and Turkey, may probably be taken as an index to the opinions of the Court in the somewhat different circumstances of the present time; though no one can doubt that, just as in 1854 and 1855 the Crown prudently abstained from interference in public affairs when it was in hearty sympathy with the Government, so now it leaves the Government to follow out their own counsels, notwithstanding any preference it may have for another course of action. The Prince Consort was always a hearty supporter of Turkey, not from any admiration of its rule, but because he was impressed with the necessity of maintaining it as an obstacle to Russian aggrandizement. That was the dominant English policy at the time, and, in sharing it, he had to quarrel with many of his own kindred and friends, for whom he was unjustly accused of caring more than for his adopted country. With the Court of Berlin especially he was brought into collision, and the drafts of letters in his handwriting, though signed by the Queen, as well as his own avowed correspondence, show what plain language he used to and about the King of Prussia, on account of the latter's refusal to join in the protection of the Porte. We cannot endorse Mr. Martin's estimate of

the supreme statesmanship shown by the Prince during the progress of the Crimean war; and, had he been a great statesman, perhaps he might have been led into action for which England would have owed him no thanks; but this volume gives abundant and very welcome proof of the constant zeal and tact with which he did the peculiar and important work that devolved upon him as a sort of royal diplomatist, a personal agent of the Crown in its dealings both with foreign Courts and with people at home. In all this he conducted himself as a thoroughly loyal English subject, deserving anything rather than the hard words that were often used about him by ill-informed and prejudiced critics. As an illustration of the injustice done to him, and its effects upon him, we may quote part of a memorandum that he wrote on the 8th of March, 1855, with reference to Mr. Roebuck's famous Committee of Inquiry:—

"The Duke of Newcastle told me yesterday evening that Mr. Roebuck had been with him, and had asked him whether he had any objection to being examined? The Duke replied that he had the strongest on public grounds, thinking it most dangerous and injurious to the public service, but this question seemed to have been disposed of between the Government and the House of Commons; on private grounds, he was most anxious to be examined. Mr. Roebuck, after further conversation, told him that the conviction upon the minds of the Committee was daily gaining strength that they would be able to discover very little here; that the key to many mysteries could only be found at the head-quarters, and that in a high quarter there had been a determination that the expedition should not succeed, which had been suggested to the head-quarters. The Duke said, 'Now I must be careful how I talk further with you, as I see you are laying the ground for an impeachment, as you can only mean me by a high quarter.' 'Oh no!' answered Mr. Roebuck, 'I mean a much higher personage than you; I mean Prince Albert.' The Duke was amazed, and did not know whether he was to be more astounded at the wickedness or the folly of such a belief. He told Mr. Roebuck that he had a press full of letters from me in the very room where they met, and was almost tempted to show him some of them, as they gave conclusive evidence of my intense anxiety for the success of the expedition; and he continued, 'If during the time of my official duties I have received any suggestions which were more valuable to me than others, they did not come from your friends the Napiers, but from Prince Albert.' . . . Mr. Roebuck lamented the appointment of Lord Raglan, who was to command in the field, and whose services at home would have been most valuable, and attributed his appointment to my wish to get rid of him, in order to keep Lord Hardinge quite alone, with whom I could do what I pleased! The Duke told him he had selected Lord Raglan, and conferred with Lord Hardinge upon it long before either the Queen or myself had been made acquainted with the fact, and suggested, 'How was it for me afterwards to bring about the ruin of the army through the very man who must have considered himself injured by me?' The Duke asked me whether he could do or say anything that I might wish? I replied that I did not see what could be said or done. We could not make people either virtuous or wise, and must only regret the monstrous degree to which their aberration extended. I must rest mainly upon a good conscience, and the belief that, during the fifteen years of my connexion with this country, I had not given a human soul the means of imputing to me the want of sincerity or patriotism. I myself had the conviction that the Queen and myself were perhaps the only two persons in the kingdom who had no other interest, thought, or desire than the good, the honour, and the power of the

country; and this not unnaturally, as no private interest can be thought of which could interfere with these considerations."

A fair measure of the Prince's capacity as a diplomatist or statesman is furnished by his own naive account of his visit to Napoleon III. in September, 1854, which had important consequences in cementing the alliance between the French and English Courts, and through that in bringing the two nations much more closely together than heretofore. The perfect good faith with which he allowed himself to be deceived at Boulogne lasted to the end, and was evidently shared by others. Even more amusing than the narrative of the Prince's first acquaintance with the Emperor are the accounts of the visit paid to Windsor by the Imperial family in the spring of 1855, and of the return visit paid by the Royal family to Paris in the following autumn. Of these later interchanges of friendship the Queen herself is the chief chronicler, and it is not often that ordinary people are allowed to enter so freely into the inner circle of royal life. The following describes part of a day at Windsor:—

"From Her Majesty's Diary we extract some homely incidents in connexion with the Council of the 18th. It had met at eleven. Two o'clock, the hour of luncheon, arrived, and found it still sitting, although informed that the Queen and Empress were waiting. 'After waiting a little while, the Empress went and told Lord Cowley how late it was.' There was to be a Chapter of the Order of the Garter at four, and important preparations of the royal toilettes, with a view to this august ceremonial, were indispensable. Still no one appeared. 'After a little while the Empress advised me to go to them—'Je n'ose entrer, mais votre Majesté le peut; cela vous regarde.' So I went through the Emperor's room (the council-room adjoined his bed-room), and knocked, and at last stepped in, and asked what we should do. The Emperor and Albert got up, and said they would come. However, they did not; so after a little further waiting the Queen and Empress, with their ladies, had to lunch alone. At four o'clock the Emperor was invested by the Queen with the Order of the Garter in the Throne Room. After the ceremony, 'as we were going along to the Emperor's apartments, he said, 'Je remercie bien votre Majesté. C'est un lien de plus; j'ai prêté serment de fidélité à votre Majesté, et je le garderai soigneusement.' He added a little later, 'C'est un grand événement pour moi, et j'espère pouvoir prouver ma reconnaissance à votre Majesté et à son pays.' These words are valuable from a man like him, who is not profuse in phrases, and who is very steady of purpose. At dinner, among other topics, that of the French refugees in London came up. 'He said that when assassination was loudly and openly advocated, they should not enjoy hospitality. . . . We talked of the various attempts on myself, which he thought were too atrocious as against a woman. As for himself, he said he had the same opinion as his uncle, which was, that when there was a conspiracy that was known, and you could take your precautions, there was no danger; but that when a fanatic chose to attack you, and to sacrifice his own life, you could do little or nothing to prevent it.'"

More important is this summing-up by the Queen of her impressions on bringing her visit to Paris to a close:—

"Strange indeed are the dispensations and ways of Providence. Whoever could have thought that this same man, this Emperor, towards whom we certainly were not, since December, 1851, well disposed, against whom so much was and could be said, whose life had been so chequered, could from outward circumstances, and his own sincere, straightforward conduct towards this country, and

moderation and wisdom generally, become not only the staunchest ally and friend of England, but our personal friend! I have since talked frequently with Albert, who is naturally much calmer, and particularly much less taken by people, much less under personal influence, than I am. He quite admits that it is extraordinary how very much attached one becomes to the Emperor, when one lives with him quite at one's ease and intimately, as we have done during the last ten days, for eight, ten, twelve, and, to-day, even fourteen hours a day. He is so quiet, so simple, naïf even, so pleased to be informed about things which he does not know, so gentle, so full of tact, dignity, and modesty, so full of respect and kind attention towards us, never saying a word, or doing a thing, which could put me out or embarrass me. I know few people whom I have felt involuntarily more inclined to confide in and speak unreservedly to—I should not fear saying anything to him. I felt—I do not know how to express it—safe with him. His society is particularly agreeable and pleasant; there is something fascinating, melancholy, and engaging, which draws you to him, in spite of any *prévention* you may have against him, and certainly without the assistance of any outward advantages of appearance, though I like his face. He undoubtedly has a most extraordinary power of attaching people to him! The children are very fond of him; to them also his kindness was very great, but at the same time most judicious. Then, he is so fond of Albert, appreciates him so thoroughly, and shows him so much confidence. In fine, I shall always look back on this visit to France, not only on account of the delightful and splendid things we saw and enjoyed, but on the time we passed with the Emperor, as one of the pleasantest and most interesting periods of my life! The Empress, too, has a great charm, and we are all very fond of her."

We resist the temptation of quoting more from this interesting volume. It is hardly a book that we can be expected to criticize very severely. It is enough to say that Mr. Martin has, in the present case, executed very well the difficult task assigned to him, and that the public ought to be grateful to Her Majesty for allowing it to be done.

CHRISTMAS BOOKS.

The Two Supercargoes; or, Adventures in Central Africa. By W. H. G. Kingston. Illustrated. (Sampson Low & Co.)

Routledge's Every Boy's Annual. Edited by Edmund Routledge, F.R.G.S. (Routledge & Sons.)

Peter Parley's Annual for 1878. With numerous Coloured Illustrations printed in Oil. By Ben George. (Ben George.)

Wildcat Tower; or, the Adventures of Four Boys in Pursuit of Sport and Natural History in the North Country. By G. Christopher Davies. With numerous Illustrations. (Warne & Co.)

A Great Emergency, and other Tales. By the Author of 'Six to Sixteen.' (Bell & Sons.)

My Rambles in the New World. By Lucien Biart. (Sampson Low & Co.)

Boys will read Mr. Kingston's story with avidity, for it abounds in startling incidents, and is full of life and bustle. We are of opinion, however, that books of this class might be rendered a great deal more instructive, without becoming a particle less interesting, if their authors were to devote a little more study to the geography of the countries to which they convey their heroes, and to the history of the period in which the story is supposed to happen. A boy reading this book will imbibe notions about Africa, the slave trade, and gorillas which are certainly not correct, and this is a pity.

'Routledge's Every Boy's Annual' is a showy-looking volume, containing a perfect treasury of amusement and useful information. There is a whole new story by Jules Verne; an episode of

the Afghan War, by Lieut. C. R. Low; an exciting history of Jean Lafitte the Pirate; tales of wild beasts and wild adventures, and many other things too numerous to mention, but all of a kind to delight boys, and to make the hearts of their sisters tremble. This volume of 'Every Boy's Annual' will be a prize to whoever may be fortunate enough to obtain it.

'Peter Parley's Annual for 1878' keeps up its old attractions. It is beautifully printed, the paper and type leave nothing to be desired, though the illustrations will scarcely train young readers to appreciate fine art. They are not equal to the letter-press, but the stories and other papers are good, and the volume will be a handsome Christmas gift.

'Wildcat Tower' is beautifully got up. The illustrations are excellent, the woodcuts of birds especially are beautifully executed, and the descriptions of the adventures of the four boys would satisfy the most ardent cravings of any boys for sport and danger. The information contained in the work is very interesting. This present work is quite equal to its predecessor of last year, about the Swan and her crew among the Norfolk Broad district. The North Country offers quite as good a field for sport and adventure.

Mrs. Ewing's new volume of child's stories is as good as ever. It is difficult to say which one prefers, the capital story of the boy's voyage to London in a barge, and the great emergency which brings out the qualities of the "honourable" family; the quarrels and reconciliation of the members of the "very ill-tempered" one, as related by that excellent autobiographer, Isabel; or the tender and pathetic tale of Madam Liberality. All are good, and will amuse good readers, whether young or old.

The title of 'My Rambles in the New World' is rather misleading, for we seriously doubt whether the author has ever seen the scenery he professes to depict. How otherwise can we explain his telling us that the St. Lawrence at Quebec "is spanned by the famous Victoria Bridge, built by the engineer Robert Stevenson"? In reality, the book consists of a collection of delightful stories having a geographical background, and rendered more graphic by the author's pretended personal participation. The illustrations are of a very superior nature, and the work has been rendered into excellent English by Mlle. Mary de Hauteville.

OUR LIBRARY TABLE.

MR. FREDERICK MARTIN has decidedly improved Townsend's *Manual of Dates* (Warne & Co.) by remodelling it for a fifth edition. A good deal remains to be done; for instance, the article on "Marriage" might be much improved. Such an entry under "Munich (treaties of)" as "a treaty of friendship and alliance with Greece was concluded here Nov. 1st, 1832," sadly needs explanation.—The value of Haydn's *Index of Biography* has been vastly increased by Mr. B. Vincent, but he has made a mistake, we think, in including living persons. The space had better have been devoted to the dead. The most patent defect of the book, as of most compilations of the kind, is the meagre lists of painters, musicians, &c. For instance, John Cozens, who is so strikingly represented at the Grosvenor Gallery just now, is not mentioned. His father's name is also absent. Mr. Vincent is not so accurate as usual when dealing with antiquity. A. Cluentius Habitus is entered as "Cluentius, Habitus"! Turning to modern persons, we thought it a fair test to take the names of the chief generals in the Napoleonic wars. The Emperor's companions in arms are given with tolerable fulness, but we have found the following left out of the opponents of Napoleon: Beaulieu, the Austrian general, Colli, his Sardinian colleague, Davidowich, Melas, Zach, York, Blake, &c. However, the book is decidedly useful. Messrs. E. Moxon & Co. publish it.

We are glad to welcome the issue for 1878 of Mr. Whitaker's useful *Almanac*, which, as usual,

is brimful of facts.—The *British Almanac* and its *Companion*, which is wisely printed in a larger type than formerly, are sent to us by the Stationers' Company. In the latter is a good account by Mr. Lynn of the progress of Spectrum Analysis.—*Jefferson's Almanac* (Douglas, Fargher) contains a new chart of Liverpool Bay, and as usual abounds in local information.—That well-known authority, Mr. R. H. I. Palgrave, has imparted something of a scientific character to the *Banking Almanac* (Waterlow & Sons). It is one of the most elaborate of technical annuals.—The information in *Punch's Pocket-Book* (Bradbury, Agnew & Co.) is excellently put together; but Mr. Linley Sambourne's illustrations can hardly be pronounced successful.—The Stationers' Company again send us *Gilbert's Clergyman's Almanac* and *Whitaker's Clergyman's Diary*—a neat volume.

We have on our table *The Irishman in Canada*, by N. F. Davin (Low).—*The Application of Electricity to Railway Working*, by W. E. Langdon (Macmillan).—*Darwinism Tested by Language*, by F. Bateman, M.D. (Rivingtons).—*Adventures in the Air*, translated by J. S. Keltie (Stanford).—*Thalassa: an Essay*, by J. J. Wild (Marcus Ward).—*The Vision of William concerning Piers the Plowman*, edited for the Early English Text Society by W. W. Skeat, M.A. (Trübner).—*The History of the Holy Grail*, edited for the Early English Text Society by F. J. Farnivall, M.A. (Trübner).—*George Eliot and Judaism*, translated by J. W. Ferrier (Blackwood).—*The Book of Common Prayer*, by Rev. C. Ivens (Collins).—*A Handbook of Phonetics*, by H. Sweet (Macmillan).—*The Young Women's Book*, by Mrs. Valentine (Warne).—*The Treasury of British Eloquence*, by R. Cochrane (Nimmo).—*The Kitchen and Market Garden* (Macmillan).—*The Simplification of English Spelling*, by Dr. G. Harley (Trübner).—*Handbook for the National Training School for Cookery*, by R. O. C. (Chapman & Hall).—*Six Hundred Robinson Crusoes*, by G. Mortimer (Low).—*Warne's National Nursery Library* (Warne).—*King Hétel's Daughter* (Warne).—*Big Night-Caps*, by Aunt Fanny (Warne).—*Baby Night-Caps*, by Aunt Fanny (Warne).—*Fred Markham in Russia*, by W. H. G. Kingston (Griffith & Farran).—*Sybil Grey*, by Mrs. Perring (Routledge).—*Brave Little Heart* (Routledge).—*Lily's Drawing-Room Book*, by Mrs. S. Barker (Routledge).—*Jewel Stories*, by M. Young (Poole).—*The Hermit of Livry*, by E. Leslie (Sunday School Union).—*Mother Goose's Fairy Tales* (Routledge).—*The Prize* (Gardner).—*Sunday (Gardner)*.—*Kind Words* (Sunday School Union).—*The Queen of Picture-Books* (Sunday School Union).—*Fair Elze and Duke Ulrich*, by the Author of 'Tales Old and New' (Warne).—*The Heroes of America*, by A. R. Hope (Stanford).—*The Will-o'-the-Wisps*, translated by E. S. Simon (Southport, Pearce).—*Ritualist's Progress*, by Rev. S. Alban (Weldon).—*James Tackett*, by A. Whamond (Edinburgh, Seton & Mackenzie).—*Sixes and Sevens* (Ward & Lock).—*Sweet and Twenty*, by M. Collins (Warne).—*That Husband of Mine* (Warne).—*By Land and Ocean*, by F. L. Rains (Low).—*Ida Dalton*, by P. W. Freeland (Remington).—*Breccia: a Tale*, by A. T. Horne (Remington).—*Among the Turks*, by C. Hamlin (Low).

LIST OF NEW BOOKS.

Theology.

Expositor (The), edited by Rev. S. Cox. Vol. 6, 8vo. 7/6 cl.
Holyoake's (G. J.) Trial of Theism, cr. 8vo. 4/6 lp.
Moon's (G. W.) Monograph Gospel, 32mo. 9/6 cl.
New Testament Commentary for English Readers, edited by C. D. Elliott, Vol. 1, 4to. 2/1 cl.
Scott's (C. N.) The Forebodings of Christianity, cr. 8vo. 6/ cl.
Smith's (J. D.) Brides of Scripture, cr. 8vo. 4/6 cl.

Fine Art and Archaeology.

Art Annual (The), 1877, folio. 35/ cl.
Sambourne's (L.) Venice, from Byron's Child Harold, with 21 illustrations, folio. 105/ cl.
Schliemann's (Dr. H.) Mycenae, a Narrative of Researches, 60/ lav.

Sebastian's (L. B.) Law of Trade Marks, cr. 8vo. 14/ cl.

Poetry and the Drama.

Baddeley's (W. St. C.) George Villiers, Duke of Buckingham, a Drama, cr. 8vo. 6/ cl.
Whytehead's (Rev. T.) Poetical Remains and Letters, 6/ cl.

History and Biography.

All Pascha, *Life of*, by R. A. Davenport, 12mo. 2/6 cl.
 Dixon's (R. W.) *History of the Church of England*, Vol. 1, 16/
 Edmond's (H.) *Well Spent Lives*, cr. 8vo. 5 cl.
 Hugo's (Victor) *History of a Crime*, translated by Joyce and
 Locker, 2 vols. cr. 8vo. 21/ cl.
 Low's (C. R.) *History of the Indian Navy, 1613-1863*, 2 vols.
 8vo. 36/ cl.
 Trench's (R. C.) *Lectures on Mediæval Church History*, 12/ cl.

Philology.

Lange's *New German Method*, Vol. 3, cr. 8vo. 7/6 cl.
 Smith's (W.) *Appendix to Principia Latina*, Pt. 1, 12mo. 2/6 cl.
 Sophocles' *Ajax*, with Notes, by C. E. Palmer, 12mo. 4/6 cl.

Science.

Burn's (R. S.) *Building Construction, Timber, Lead, &c.*
 (Advanced Series), Vol. 1, Text, 12mo. 2/6; Vol. 2,
 Plates, 4to. 4/
 Cassell's *Natural History*, edited by P. M. Duncan, Vol. 1, 9/
 Frankland's (E.) *Experimental Researches in Pure, Applied,
 and Physical Chemistry*, roy. 8vo. 31/6 cl.
 Medico-Chirurgical Transactions, Vol. 60, 8vo. 15/ cl.
 Willaston's (T. V.) *Coleoptera Sanctæ Helenæ*, 8vo. 9/ cl.

General Literature.

Besant and Rice's *Case of Mr. Lucraft*, 12mo. 2/ bds.
 Boden's (J.) *Pleasant Stories in Prose and Verse*, fcap. 4to. 5/
 Buchanan's (H.) *Fernvale*, cr. 8vo. 7/6 cl.
 Clarke's (C.) *Little Alpine Fox-Dog*, cr. 8vo. 7/6 cl.
 Jones's (Mrs. H.) *Broad Outlines of Long Years in Australia*,
 cr. 8vo. 7/6 cl.
 McCarthy's (J.) *Miss Misanthrope*, 2 vols. cr. 8vo. 21/ cl.
 Malot's (H.) *Roland Kabria*, cr. 8vo. 3/6 cl.
 Monkhouse's (W. C.) *Key to the Exercises in the Précis Book*,
 12mo. 2/6 cl.
 Noakes's (Major R. C.) *The Bivouac*, 12mo. 5/6 cl.
 Te Deum (The), with Illustrations, by H. J. A. Miles, 2/ cl.
 Werner's (E.) *Riven Bonds*, 2 vols. cr. 8vo. 21/ cl.
 Weyland's (J. M.) *A Thought for the World*, cr. 8vo. 5/ cl.
 Wray's (J. J.) *Nestleton Magna*, cr. 8vo. 3/6 cl.
 Wray's (J. J.) *Peter Fensgelly*, cr. 8vo. 2/ cl.
 Yates's (M. T.) *Complete Guide to Scholarship and Certificate
 Examinations*, 12mo. 2/6 cl.

'THE MERCHANT OF VENICE' IN 1652.

THE fourth quarto edition of the 'Merchant of Venice' appeared, as is well known, in 1652. Such an apparition is not, indeed, unique in the Commonwealth period; the fourth quarto of 'King Lear' came out in 1655, and also in 1655 the third of 'Othello'; but there are political circumstances attending the year 1652, which, if they do not explain the reissue of the 'Merchant' just then, yet certainly deserve notice in connexion with it.

It may have been a mere coincidence—it is undoubtedly a fact worth remarking—that just at the time when the 'Merchant' was reissued, the Jews were beginning to ask for readmission into England, and the consideration of their request to be seriously entertained.

It was not till October, 1655, that Manasseh Ben Israel came over in person, not till the following December that the celebrated discussion at Whitehall took place; but for some years before that earnest and able patriot had been urging the claims of his people upon English consideration. He had petitioned Barebone's Parliament, and still earlier had petitioned the Long Parliament, from both these assemblies receiving a passport to come over and represent his case, a permission of which he was prevented from availing himself. And the cause he advocated was not without friends moved by motives far different from his. During the Dutch war, which began in May, 1652, both Blake and Monk recommended the readmission of the Jews "as a means of damaging the commerce of Holland, and Cromwell appeared favourable to it" ('Annals of England').

Thus, just about the time of the republication of the famous portrait of Shylock, the question of the return of his race was "in the air"—was a kindling question, if not yet a burning one.

The great Cromwell himself was willing, not only for the reason suggested above, to put an end to the foolish and unjust enactment that exiled from the country a people capable of proving one of its most valuable elements; and some few other of the more enlightened spirits of the day may have agreed with him; but for the most part the feeling was against the Jews. Prejudices are not easily uprooted, and English prejudices are of special tenacity, and this particular prejudice was of unusual strength. So the idea of a Jewish immigration was bitterly resented. The clergy, the lawyers, the populace were all at one on the subject. William Prynne "headed the cry of Christianity in danger, by publishing a

manifesto against the Jews, in which 'their ill deportment, misdemeanours, condition, sufferings, oppressions, slaughters, plunders by popular insurrections, royal exactions, and final banishment' were brought forward, in connexion with laws and Scriptures, 'to plead and conclude against their readmission into England.' The old clamour against the Jewerie was revived, especially in the city, where the merchants were jealous of the wealth of the Hebrews; and the Protector, seeing it was in vain to expect any agreement upon this question, sought for no legal sanction to their settling here, but raised no objection to a Portuguese synagogue being opened in 1656." The dispensation Cromwell gave was stoutly protested against when he himself was no more. At Christmas, 1659, one Thomas Violet, a goldsmith, appealed to one of the judges respecting it; and in the following year the same intelligent and broad-spirited person, along with others of a like mind, petitioned against it. Amongst the State Papers of the Restoration is "a remonstrance addressed to the King concerning the English Jews, showing the mischiefs accomplished by them since their coming in at the time of William the Conqueror; the privileges which they purchased by money, their prosperity notwithstanding their oppressions and taxations, their ill dealings, and banishment by Edward the First at the desire of the whole kingdom; yet they have since returned, renewed their usurious and fraudulent practices, and flourish so much, that they endeavoured to buy St. Paul's for a synagogue in the late usurper's time [observe the exquisite credulity of prejudice]; suggesting the issue of a commission to inquire into their state, and the imposition of heavy taxes, seizure of their personal property, and banishment for residence without licence," &c. (See Mrs. Everett Green's 'State Papers,' Domestic Series, 1660.)

It must be allowed that the re-exhibition of Shylock in 1652 could scarcely have tended to soften this general disposition. Whether William Leake, in "his shop at the sign of the Crown between the two Temple Gates," had any sinister intentions when he had that quarto reprinted, there would seem no means of knowing. Other volumes published by him, advertised in the 'Merchant,' 4to., are of various kinds, both religious and general. Amongst them are both 'Christ's Passion, a Tragedie by George Sands,' and 'A Maid's Tragedie.' There may or may not have been animus in the man; but he certainly did the Jews no good turn when at such a time he reissued the 'Merchant of Venice.'

For by "the general" little heed is paid to the profound skill and the catholic humanity with which the Jew is interpreted in that play. "The general" sees only a monster, and hisses and hates. A more careful eye observes that this monster is accounted for—that the great poet is considering the problem how such ossifications come to be. He is "anatomizing" Shylock, seeing "what breeds about" his "heart." "Is there any cause in nature that makes these hard hearts?" The Christian who looks frankly and faithfully at this work will not find matter for exultation or for ridicule, but only for shame and sadness. Shylock had been made the hard, savage, relentless creature we see him by long and cruel oppression. He inherited a nature embittered by centuries of insult and outrage, and his own wretched experience had only aggravated its bitterness. "Sufferance" had been and was the badge of all his tribe; it was his badge. As fetters corrode the flesh, so persecution corrodes the heart. Shakspeare, truly detesting this dreadful being, yet bethinks him, we say, how he became so. He was once a man—at least, his breed was once human; and Shakspeare, no less than the supreme creative genius of our own age, recognized in the Jew splendid capacities and powers, however, so far as he knew the race, misapplied and debased; was no less fascinated by a character of such singular force and ineradicable nationality.

But "the general" would see only an atrocious monster, infamous for its greed, execrable for its spite. And such a figure, seen at such a time,

could scarcely have promoted the cause of the outcasts of Israel.

JOHN W. HALES.

SALE.

THE sale of the valuable Library of the late Mr. J. Bailey Langhorne, of Outwood Hall, Wakefield, has just taken place under the direction of Messrs. Puttick & Simpson, of Leicester Square. The Catalogue was especially rich in county histories, books on Art, and works illustrated with the original wood engravings of Thomas Bewick. Among the more important lots may be mentioned Walton and Cotton's Complete Angler, 4 vols., 1836 edition, with extra illustrations and duplicate proof impressions of Stothard's and Inskipp's plates, 34l.; The Black Book of Taymouth, 1855, issued by the Bannatyne Club, 22l.; Bewick's History of British Birds, second edition, 2 vols., presentation copy to Miss Bailey of Chillingham, 10l. 10s.; The Fables of Æsop, 1818, original subscription copy with autograph receipt, 15l. 10s.; the large woodcut of the Chillingham Bull, described in Hugo's Bewick Collector, pp. 430-441, with 5 others of his less important woodcuts, and 2 portraits, 21l. 10s.; Selby's British Birds, 4 vols., 1841, 36l.; Halliwell's edition of Shakespeare, 16 vols., 1853-65, 56l.; a selection of Sir Robert Strange's engraved works, 52l.; Surtees' History of Durham, 4 vols., 31l.; Whitaker's Richmondshire, 2 vols., 1823, 30l. 10s.; Coningsby's (Thos. Earl) Manor of Marden, 1722, 80l. Total, 1,912l.

THE MOABITE POTTERY.

I SUPPOSE that even the most cautious scholars will have concluded, after reading the letter of Baron Münchhausen, printed by you on the 1st inst., that it is possible to find in Moab genuine inscribed pottery; but they will naturally ask how far this proves the genuine character of Mr. Shapira's collections, inclusive of the two bought by the Imperial German Government, and of the third, nearly three times as large, with a yet larger proportion of inscribed examples, still in Jerusalem. Is it not possible that some may be genuine; others imitations?

This question is one which I have asked myself every time I inserted in my catalogue the number of a new piece of pottery, and yet, by minute and careful inspection, I have only been able to discover three inscribed jars which are open to suspicion—one in my possession, certainly false, and two others in the Berlin collection, which are very doubtful. It is needless to say that before selling them I expressed my doubts about them to the purchasers; but these are so different in character as to give a confirmation of the genuine character of the rest of the collection.

The main arguments against the genuineness of the Moabite pottery are four, as follows:—

First, many false inscribed stones and squeezes of inscriptions had been forged in Jerusalem and Nablus, some of which came into my possession; why then should the pottery also not be forged, especially as Selim, my agent, is certainly a great rogue? For this reason I myself doubted the character of the pottery; hearing of thieves makes a man cautious, yet it does not follow every man he meets is a thief; but Prof. Koch has shown in his well-known pamphlet that the forgers of the stones could have had no hand in the pottery.

The principal forger of inscribed stones was Martin Bulas, who appears to have learned imperfectly the alphabet of the Mesa stone and some of the names found on that monument. He is an ingenious stonecutter, but an ignorant man. Thus, for example, for king he writes מלך, having intended to write a Yod, which has two strokes in the Mesa alphabet, but putting by mistake a He with three strokes, and confusing Samech with Kof, an error only possible in this alphabet, and impossible in the characters on the pottery. He writes Mesa משה, Israel ישראל, and so on. In his forgeries the words Jehovah, Israel, Melek, Mesa, Moab, Chemosh, recur suspiciously often with Abraham and all the patriarchs. In one

case all the twelve tribes are named; in another, he brought me the squeeze of a large stone, with the words *קל השקל* "the holy shekel" on it, evidently from some coin; and in another the inscription, AVSVSTVS HADPNNVS, by which he probably meant Augustus Hadrianus. On the other hand, I may remark that, in many hundred inscriptions which I have examined on the pottery, the words Mesa and Melek, Israel, Jehovah, and Abraham never occur, and Chemosh only twice; nor is there any evident attempt to make the inscriptions interesting to the casual reader of the letters.

Secondly, it was thought suspicious that nothing of the kind had been found before, and that the American exploring party found no specimens. I can only say to this that Dr. Almkvist and Baron Münchhausen have shown in their reports that the pottery was too carefully hidden to be found except by special excavation. The American party never went into Moab proper, and it is not likely that the Arabs would have shown the pottery to strangers accompanied by a Sheikh (Kablan) of the hostile tribe of the Adwan, considering that Mutluk would not even give a single piece to Mr. Shick, who went over with the Consul, though he was represented to have come over from me to build a water-mill which the Arabs had asked for.

Mutluk had found pottery about six years ago in digging for saltpetre, and, with a few companions, had sought for it since with great secrecy, in fear of his life. The Bedawin believe that the inscriptions are charms or directions for finding hidden treasure, and that to reveal where they are to be found should be punished by death for the following reason. They have a tradition that their ancestors were not satisfied with plenty of water and bread, but greedy for riches, and that God gave them for seven days a rain of gold, but no rain afterwards for many years. On their praying for rain, they were commanded to throw away the gold, which was hidden in certain places in the earth, and they vowed never to search for, or use charms to recover, it. Their punishment for breaking the vow was to be seven years of dearth. The Mesa stone they broke on account of this idea, and, curiously enough, three years of great suffering from drought followed; had it been removed whole, they believe that seven years of drought would have been their punishment. There was scarcely any rain round Diban this year, and they say it is because they allowed Dr. Almkvist to dig for treasure, though he dug at night, and only once by day in great danger of his life.

For this reason it is clearly not easy to obtain the pottery in Moab, especially for strangers.

Thirdly, the letters of M. Ganneau have raised an unfavourable feeling regarding the pottery. I will answer this objection shortly. M. Ganneau has never seen pottery made in Jerusalem like the Moabite; he only reports the hearsay evidence of a few wretched underlings, who contradicted themselves and one another, and were probably told by a servant or dragoman that they had better tell a tale likely to be acceptable. Attempts to get imitations from the Jerusalem potters only showed that they were unable to imitate the texture or art of the Moabite antiquities, and if Selim did attempt to forge any small objects he certainly did not succeed.

The attack made by Prof. Kautzsch is even less important (*Allge. Zeitung*, June, 1876). He begins by giving me a high character for honesty and uprightness, but argues that all my supporters rely on my critical judgment, whilst I myself did not confidently believe in the genuine character of the pottery, as I had refused to sell any more specimens till they had been proved not to be forgeries; but evidently it does not follow that because not proved genuine they were, therefore, in my opinion forgeries.

Again, this gentleman says he was told in Jerusalem (by Mr. Klein) that an Arab boy had told his informant that Selim had ordered pots to be made, and had engraved upon them the inscriptions after they were baked, which, he says, explains

how all attempts failed to trace them to the potters, as they knew nothing of what happened after the pots left their hands. Now, not only does this theory not account for the jars with raised letters and the idols, but the professor has not even taken the trouble to notice that the sunk inscriptions are not engraved after baking, but must have been made by impressing the clay when damp.

Still stranger is the proof of forgery which he gives, that a gentleman from Jerusalem had told him that he had heard from his Arab servant that an Arab merchant from Es Salt had said that he met a Bedawin passing over Jordan, and when he asked, "What have you got in your saddle-bag?" he answered, "Seventeen bits of pottery, which I am going to bury in the East for the Consuls to find," in which the professor recognizes for certain the twelve inscribed pieces found by Pastor Weser and his party at Madeba. When the man who related this story was asked, he said it occurred in the summer of 1874. Thus we have a new natural phenomenon. The seventeen pieces buried in the summer of 1874 had increased in the course of two years backwards to the August of 1872, to twelve inscribed pieces and several hundred not inscribed found in Madeba, with forty-two at Diban, all the result of interring seventeen pieces only two years later!

Fourthly, the most important and substantial objection is on the paleogeographical grounds which have been relied on by English and French scholars: some letters supposed to belong to a later period are found with others thought to belong to an earlier one. Three letters especially have been suspected from their peculiar shape, namely, the *Mim*, the *Yod*, and the *Alpha*. This question is about to be treated in Schlottmann's large work soon to be published, and Prof. Koch has already partly answered the objection in his pamphlet.

I will only add that the three disputed letters are all found on the jar discovered by Dr. Almkvist, the genuine character of which cannot, of course, be disputed; and that these letters are consequently indisputably Moabite.

But, finally, all that is said above only shows the objections to have no ground; but, as the idols and inscriptions are destined to form so important a new link in the obscure history of the habits and ritual of the nations surrounding Israel, it is only natural they should not be accepted unless positively proved genuine. I come, then, to the most important point. It has been proved by the greatest technical authorities in Europe, by Mr. Behme, the owner of the great pottery at Halle, and by one of the first technical authorities in Berlin on the subject, the Commerzienrath Marsch, that the jars and idols with raised letters on them require an artist of technical skill, as the letters are not stuck on, but the soft clay cut away round them to leave them standing out—a most difficult plastic work, and requiring that the jar should be kept wet for seven or eight days until moulded. Mr. Marsch thinks that with all their modern improvements it would be impossible to make such a jar for less than seventy marks (3*l.* 10*s.*), and an idol would be yet more costly. This kind of work is, according to these gentlemen, entirely new, and they cannot explain why the Moabite potters should have done their work in so difficult a manner, unless, they say, the potters wished for that holy purpose to imitate the stone idol sculptors.

In any case the Jerusalem potters or any others in the country would not know how to do such work; and why should a forger choose so expensive a method, costing ten times what he would get for the jar? My expenses in actual price of the antiquities are often very small, the principal cost being in travelling to fetch them. The objects were also proved to be of many different styles of workmanship, and of different kinds of clay, especially those of my third collection.

The above proof seems to show that the pottery is unquestionably genuine. See the Report of the above-mentioned gentlemen (No. 40 *Beilage der Aug. Allge. Zeitung*, 1877).

The jar found by Dr. Almkvist was also examined by these gentlemen, and was found in all respects similar to those in the Berlin collection.

The above proof refers only to the raised inscriptions; fortunately some of the same jars have also impressed inscriptions made when the clay was moist, and nearly all the large idols have such double inscriptions raised in front and impressed behind. The impressed must consequently also be genuine. Other specimens which have only impressed inscriptions are found to resemble, in the peculiarities of different systems of writing from different localities, as well as in texture, those with the double inscriptions. These also are thus shown to be genuine.

Only three jars, as above said, seem to me forgeries; two at Berlin may be ancient; but the letters seem to me to have been cut after the clay was baked, and the system of writing also differs. Selim states that he bought them from an Arab west of Jordan, who said they came from the east.

One jar in my collection was brought by a man of the village of Siloam, near Jerusalem. It seems to me newly made and of a modern form, with four handles, which none of the other specimens have. The inscription contains letters of the Mesa stone alphabet as well as of the alphabet of the pottery, and these are mixed up without any system, and were cut after the jar had been baked. It is certainly a forgery. I have my own reasons for supposing this jar to have been made by a friend for a joke. It was brought to Mrs. Shapira during my absence, and soon after she was requested to give permission to certain persons to copy inscriptions from my jars, which she would not allow in my absence.

When I returned I marked this jar as a forgery, and the snare laid for me was thus brought to nought. The inscription on this jar, which is in many respects of interest, is published without remarks in the defence of the Moabite pottery by Prof. Koch, which bears the rather funny name, "Moabitic or Selimitic." I shall hope to take another opportunity of publishing it in your valuable paper, and can assure you that it will throw a good deal of light on other forgeries and mischievous jokes of the kind.

I am certain that, if any jar could have been successfully imitated in Jerusalem, this might have been the one. I may also mention, in conclusion, that Selim has long ago ceased to be employed by me, and would willingly do anything he could to injure me, and if any idol or jar could be imitated he is the man who would do it; but, unfortunately for him, he is not an artistic moulder, and would not even know whether to write from right to left or left to right. M. W. SHAPIRA.

Literary Gossip.

At the meeting of the Trustees of the British Museum which was held on Saturday last, leave of absence for four months was granted to Mr. Winter Jones, and Mr. Newton was appointed his *locum tenens* for that period at least.

PERMISSION has been at length obtained by Mr. Rassam to prosecute the search for Assyrian remains at Kouyunjik which was unfortunately suspended by the untimely death of Mr. George Smith, of the British Museum.

A SERIES of ten letters on the Eastern Question, explaining the Russian point of view, will shortly be published. They are from the pen of a Russian lady of European celebrity. Mr. Froude has written a Preface to the volume.

CONSIDERABLE progress has been made towards a settlement of the much-vexed question of the remuneration of the officers of the British Museum. The scheme will be in general accordance with the correspondence between the Museum authorities and the Treasury, as

stated in the published "Correspondence," 'Commons Papers,' No. 332, ordered to be printed in July last, pp. 23, 24. The salaries of Keepers of Departments are to begin at 650*l.* per annum, and rise to 750*l.* after five years' service. The Assistant-Secretary is to be paid 600*l.*; the salaries of the present Assistant-Keepers to begin at 500*l.*, rising to 600*l.* after five years' service. The Assistants are to be divided into two classes; the first, or upper class, with salaries commencing at 250*l.*, to rise by annual increments of 15*l.* to 450*l.*; the salaries of the second, or lower class, to begin at 150*l.*, and rise by annual increments of 10*l.* to 240*l.*. The scheme is to be retrospective, from the 1st of April last, inclusive. The Assistants are most of them opposed to the new plan.

It was, some two years ago, proposed by the Treasury to raise the salaries of seven somewhat absurdly called "Junior Keepers" to 600*l.* per annum, thus making the remuneration to all the heads of departments uniform. The Trustees agreed to this arrangement, but the Treasury, on further consideration, reduced the number of *bénéficiaires* to three; the Trustees, on the recommendation of the Secretary, named as the chosen three Messrs. Franks, Poole, and Waterhouse. Thus Messrs. Carruthers, Major, Reid, and Rieu were to be left out in the cold.

THE only point now remaining to be settled in February next is raised by a proposal of the Trustees, who have recommended an increase in the number of the upper class of Assistants, and a consequent diminution of the lower, for the total number of the Assistants is not to be altered. The salaries of the Principal Librarian and Superintendent of the Natural History Departments will be unchanged. The remuneration of the Accountant is still under consideration. The Treasury seems to consider his present pay sufficient.

DR. GEORGE SMITH, formerly editor of the *Friend of India*, has undertaken, at the request of Mr. Andrew Wilson, to write the life of the late Rev. Dr. John Wilson, for forty years a missionary of the Established Kirk, and after 1843 of the Free Kirk, of Scotland in Bombay. Dr. Smith would be glad to receive from the late Dr. Wilson's numerous correspondents in Bombay any letters of his which they would wish to have published, and which will, when done with, be carefully returned to the owners. All such letters should be addressed to Dr. George Smith, Serampore House, Merchiston, Edinburgh. Dr. Birdwood has promised to assist Dr. George Smith with information regarding Dr. Wilson's numerous native friends in Bombay, and will be happy to receive any communications from them addressed to the care of Messrs. Henry S. King & Co., 65, Cornhill, E.C.

THE Russian Life of Lord Beaconsfield is a translation, by M. Timerazoff, of Mr. T. P. O'Connor's biography, which was favourably reviewed in these columns a short time ago.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers for November, 1877, contains thirteen Reports and Papers, and eight Papers by Command. Among the former, interest attaches to the Correspondence concerning the Cinchona Cultivation in India, 1870 to 1875; to the Return of all Oaths or

Declarations made by the Master, Assistants, Freeman, Clerk, or other Officer of any City Company on assumption of Office; to the Return of the Amount of Shipping estimated for and built from the Year 1865-6 to the Year 1876-7 in the Royal Navy; and to the Return of the Income, Expenditure, and Liabilities of School Boards for the Year ended September 29, 1876. Among Papers by Command we call attention to Part III. of the Correspondence respecting the Famine in Western and Southern India, and to the Papers respecting the Bengal Cyclone and Storm-Wave of the 31st of October and the 1st of November, 1876, and the subsequent Cholera Epidemic.

THE third and concluding volume of Prof. Stubbs's 'Constitutional History' will be published by Macmillan & Co. for the Delegates of the Clarendon Press, in February next. The Clarendon Press has also in preparation a revised and enlarged edition of Bacon's 'Novum Organon.'

THE Head Masters hold their meeting at Marlborough College on Thursday and Friday, the 20th and 21st instant. There are six questions for discussion on Thursday: (1) School Punishments, (2) Discipline of Day Boys, (3) Means of preventing the Introduction of Infectious Disorders at the re-opening of Schools, (4) History Teaching, (5) The Advantages of the System of Minor Scholarships, (6) Experience of Examinations under the Oxford and Cambridge Schools Examination Board. On Friday there are no less than eight resolutions on the paper of Agenda, three of which at least are likely to share the fate of the "Innocents" in another place. The two most important resolutions are one, a very long one, on the subject of Latin Verse, which is to be met by an amendment proposed by Mr. Thring, of Uppingham, to the effect that the conference shall instruct the committee "to drop the subject as far as the Universities are concerned"; the other, a resolution of Dr. Percival, of Clifton, "That it is desirable that open scholarships at the Universities should, as a general rule, be restricted to candidates under nineteen years of age." On the whole, the conference this year promises to be more practical than it has been for the last year or two; the programme is far less ambitious, and the Head Masters, by attempting less, are likely to effect more than heretofore has been carried out.

A NEW translation of Camoens's 'Lusiad' has just been completed by Mr. J. J. Auberton. It is written in the same metre as the original, and will be published by Messrs. C. Kegan Paul & Co.

ACCORDING to the *Leader*, a Calcutta paper, a miniature representing Wordsworth and his wife, which was said to be the most faithful of the portraits of the poet, was destroyed in the fire at Messrs. Thacker & Co.'s premises in Bombay. It belonged to Prof. Wordsworth.

THE forthcoming number of the *Journal* published by the British Archaeological Association will contain, in addition to other articles of antiquarian interest, papers on 'The Obelisk known as Cleopatra's Needle,' by Dr. S. Birch; 'The Ancient Churchyard Crosses of Staffordshire,' by C. Lynam; 'The newly-discovered Roman Camp at Templeborough,' by J. D. Leader, F.S.A.; and an account of a

Roman villa recently investigated at Preston, near Brighton, by Dr. Stevens.

THE series of articles on the American Dead Meat Importation, by the special agricultural reporter of the *Scotsman*, which excited not a little interest and attention when appearing in that journal, are in the press, and will be published shortly by Mr. W. P. Nimmo, of London and Edinburgh.

THE January number of the *Nineteenth Century* will contain an article by Sir Garnet Wolseley, on 'The Military Condition of France in 1878'; also articles by Mr. Gladstone (in rejoinder on Mr. Lowe), Prof. Tyndall, Prof. Ruskin, Mr. Holms, M.P., Dr. Sandwith, C.B. (of Kars), Mr. Mallock, Mr. Joseph Arch, and others.

MR. SCHÜTZ WILSON has now in the press a volume of collected Alpine sketches. It will be called 'Alpine Ascents and Adventures,' and will have illustrations by Mr. Marcus Stone, A.R.A., and by Mr. Whympere.

A CORRESPONDENT writes:—

"With reference to Mr. Gladstone's recent statement at Bristol that Germany spends 70,000*l.* yearly on her Universities, and Prof. E. Ray Lankester's correction, who mentions the amount, 250,000*l.*, spent on the North German Universities only, I may be allowed to quote an official document on the subject. In the Prussian Budget for 1878-9, it is stated that in the above-mentioned year the nine Universities in Prussia, viz., Königsberg, Berlin, Greifswald, Breslau, Halle, Kiel, Göttingen, Marburg, and Bonn, will receive 5,036,486 mark = 251,824*l.*, instead of 4,943,453 granted to them in the previous year. There is besides a special grant of 1,022,217 mark to Halle for providing new accommodation for the various branches of clinics."

BARON TAUCHNITZ, the Leipzig publisher, has just been nominated by the King of Saxony to a life peerage in the Upper House of the Saxon Parliament.

MR. GORDON CAMPBELL is preparing 'A Compendium of Roman Law, founded on the Institutes of Justinian,' which Messrs. Stevens & Haynes will publish.

MM. DERENBOURG, father and son, will shortly bring out the grammatical *opuscule* of the famous Jewish grammarian and lexicographer, R. Yonah of Cordova, otherwise called Merwān ibn Janah, the Arabic text according to the Bodleian MS., with a French translation. They were composed by the author previous to his grammar, which has been published in the Hebrew translation of Yehudah ibn Tibbon, by B. Goldberg, and to his final work, the lexicon, published lately in the original text, in the Clarendon Press series, by Dr. Ad. Neubauer. Thus we shall soon have the complete works of "the father of the Hebrew grammarians and lexicographers." The preface will shed new light on the grammatical method of Samuel Hannagid (the Prince) of Cordova, R. Yonah's adversary, according to extracts from MSS. newly acquired at St. Petersburg, and examined by Drs. Harkavy and Neubauer.

In our number for December 29, we shall give, as usual, a series of articles on Continental Literature during 1877. Among them probably will be Belgium, by MM. É. de Laveleye and P. Fredericq; Bohemia, by Prof. Durdik; Denmark, by Dr. Hansen; France, by M. E. About; Germany, by Hofrath Zimmermann; Hungary, by Prof. Vambéry; Italy, by Prof.

de Gubernatis; Norway, by Prof. Daac; Russia, by Mr. Mackenzie Wallace; Spain, by Señor Riaño; and Sweden, by Dr. Looström.

SCIENCE

A System of Volumetric Analysis. By Dr. E. Fleicher. Translated from the Second German Edition by M. M. Pattison Muir. (Macmillan & Co.)

THE book is a collection of the volumetric processes used in the analysis of raw materials employed in the manufacturing arts, and of the products obtained from them. It attempts to classify the methods into a few great groups, and to point out the principles which underlie each group. This has been done by others before. What appears to be new is the estimation of bases without the customary previous separation into groups. By this process the analysis is much shortened, not only by the omission of the separations, but also by the fact that but one, or two filtrations at the most, are necessary; in many cases no filtration at all is required. Another recommendation of this process is the circumstance that every estimation can be readily controlled by repeating the titration with the original liquid. The quantitative determination of several substances of technical importance, given in the third part, will be found useful by the student of the volumetric branch of chemical analysis. The German edition employs the old formulæ, and the translation gives them side by side with the new ones. This eccentricity of the author should have been suppressed by the translator. Such suppression would not necessarily mean, that the modern mode of viewing chemical combinations is the infallibly right one; it would merely be a compliance with the views entertained at present by every chemist of note. A work intended for practical men is not the place for fighting out theoretical differences. Several methods of analysis and numerous notes have been added to the English edition by the translator.

The Engineer's Valuing Assistant: a Practical Treatise on the Valuation of Collieries, &c., with New Sets of Valuation Tables. By H. D. Hoskold, C.E. (Longmans & Co.)

THE great amount of labour involved in the construction of the tables which form the bulk of this book can only be fully appreciated, as Mr. Peter Gray remarks in an introductory note to Mr. Hoskold's work, by those who have had some experience in a similar task. The main improvement effected by Mr. Hoskold in the preparation of tabular aids to the valuer is, that while in the common tables, which give the prices at which annuities may be bought or sold at par, no account is taken of the disparity between the rates allowed and those at which money can in point of fact be invested, every practical combination of rates is taken into account in the present work. It is of too technical a nature to receive a detailed notice at our hands. But it bids fair to become the acknowledged text book of the valuer, not of mining property alone, but of the various descriptions of deferred or limited incomes, the proper price of which is only to be ascertained by the aid of the actuary, or, as in the present case, of the valuing engineer. The book, being exclusively one of reference, is very sensibly issued half-bound in calf. It forms an important addition to the library of the financier, as well as to that of the mining surveyor; and the time saved by its use will soon pay the price of the book.

EARLY MENTION OF THE TELEPHONE.

JUST two hundred and ten years ago Robert Hooke, Fellow of the Royal Society, published a work entitled 'Micrographia; or, some Physiological Descriptions of Minute Bodies made by Magnifying Glasses, with Observations and Inquiries Thereupon.' This, the first English treatise on the uses of the microscope, is still in

high estimation. In the Preface (sig. b 4) occurs the following remarkable paragraph:—

"And as Glasses have highly promoted our seeing, so 'tis not improbable, but that there may be found many Mechanical Inventions to improve our other senses, of hearing, smelling, tasting, touching. 'Tis not impossible to hear a whisper at a furlong's distance, it having been already done; and perhaps the nature of the thing would not make it more impossible, though that furlong should be ten times multiply'd. And though some famous Authors have affirm'd it impossible to hear through the thinnest plate of Muscovy-glass; yet I know a way, by which 'tis easie enough to hear one speak through a wall a yard thick. It has not been yet thoroughly examin'd, how far Otocoustions may be improv'd, nor what other wayes there may be of quickning our hearing, or conveying sound through other bodies then [than] the Air: for that that is not the only medium, I can assure the Reader, that I have, by the help of a distended wire, propagated the sound to a very considerable distance in an instant, or with as seemingly quick a motion as that of light, at least, incomparably swifter then [than] that, which at the same time was propagated through the Air; and this not only in a straight line, or direct, but in one bended in many angles."

The Italics in the above paragraph are mine.

EDWARD VILES.

SOCIETIES.

ROYAL.—Dec. 6.—Sir J. Hooker, President, in the chair.—The following papers were read: 'On the Tides at Malta,' by Sir G. Airy, 'Observations on hermetically sealed Flasks opened in the Alps, in a letter to Prof. Huxley,' by Dr. Tyndall, 'Researches on the Effect of Light upon Bacteria and other Organisms,' by Dr. A. Downes and Mr. T. P. Blunt, and 'On Points of Resemblance between the Supra-renal Bodies of the Horse and Dog, and certain occasional Structures in the Ovary,' by Dr. Creighton.

GEOGRAPHICAL.—Dec. 10.—Sir R. Alcock, President, in the chair.—The following gentlemen were elected Fellows: Lieut.-Col. G. Hume, Rev. W. Baker, Rev. S. W. Stott, Messrs. G. Dewdney, J. S. Dyason, T. H. S. Escott, T. M. Gisborne, E. Hight, W. K. James, J. King, W. M. Macdonald, J. E. Mills, W. L. Shadwell, and E. Wadham. Lecture, 'On the Formation of the Main Masses of the Land,' by Prof. P. M. Duncan.

GEOLOGICAL.—Dec. 5.—Prof. P. M. Duncan, President, in the chair.—Rev. J. Hodgson, Messrs. I. B. Balfour, D. Burns, S. Cooke, H. Drummond, S. Fleming, W. E. Jennings, H. Merryweather, R. Robinson, M. Stewart, G. E. Thoms, R. F. Tomes, and I. J. Whitty, were elected Fellows. The following communications were read: 'On the Building-up of the White Sinter Terraces of Roto-Mabānā, New Zealand,' by the Rev. R. Abney, 'Additional Notes on the Dimetian and Pebidian Rocks of Pembrokehire,' and 'On some Precambrian (Dimetian and Pebidian) Rocks in Caernarvonshire,' by Mr. H. Hicks, and 'On the Precambrian Rocks of Bangor,' by Prof. T. M'K. Hughes.

SOCIETY OF ANTIQUARIES.—Dec. 6.—C. S. Perceval, Esq., Treasurer, in the chair.—Mr. C. H. Woodruff exhibited five specimens of Roman pottery from the Upchurch Marshes.—Mr. R. S. Ferguson exhibited a box of money-weights.—Mr. E. H. Willett communicated notes of discoveries which had been made during the current year on the site of an old Roman villa at Preston, near Brighton, and in the town of Chichester, respectively.—Mr. J. G. Waller communicated a paper on the fate of Henry Brooke, tenth Lord Cobham, the object of the paper being to upset the received story that, after lying many years in the Tower, he was permitted to walk out, and died in extreme misery and want in a wretched hovel in the Minorities in 1619.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Dec. 5.—T. Morgan, Esq., V.P., in the chair.—The completion of the most pressing repairs to uphold the ruins of Denbigh Castle was announced.—Notices were made of the discovery of various traces of the old Priory of St. James, Derby, by Mr. A. Wallis. The discovery of three Roman villas was reported in addition to the important excavations at Templeborough. The first of these is at Abinger, near Dorking, in a district not hitherto remarkable for Roman remains, notwithstanding the proximity of the Stane Street Road. Traces of several chambers with tessellated pavements have already been met with. The second is at Itchen Abbas, Hants, and Dr. Stevens reported that some trial excavations have shown the existence of two tessellated pavements and a system of heating almost perfect. The uncovering of these buried remains promises results of interest.—Dr. Stevens, in a paper read by Mr. Previté, gave a fully detailed description of a third villa at Preston, near Brighton. Here several apartments were opened and various antiquarian relics found, many of which are now in the Brighton Museum.—Mr. J. S. Leader described the exploration of the Roman castrum at Templeborough, near Rotherham, which is being excavated by local subscription. Traces of two, if not three, occupations have been found, and the area of a large building has been opened, remarkable for a portico of four columns to the south front, and a long colonnaded range to the east of smaller columns. The bases only remain, but one shaft nine feet long was found entire in one stone. This building had evidently been ruined and afterwards rebuilt, for the bases were found walled up in later Roman work. Several of the bricks were inscribed CIII G (Cohors III. Gallorum). This body of auxiliaries has left several records of its presence along the great Roman wall, but this is probably the first indication of its presence elsewhere in Britain.—A discussion followed, and Mr. L. Brock, who read the paper in Mr. Leader's absence, pointed out that the columns could only have supported a timber superstructure, since the columns were twenty-two feet apart.

ARCHÆOLOGICAL INSTITUTE.—Dec. 7.—R. H. S. Smith, Esq., V.P., in the chair.—Allusion was made by the Chairman to the arrival of Dr. Schliemann's gold "treasury" and pottery from Troy, shortly to be exhibited at South Kensington. Of this extraordinary collection the magnificent gold cup was specially remarked upon.—Mr. P. Harrison read some notes on the recent explorations at Cissbury. These galleries in the chalk were evidently made originally for the purpose of getting flint, that material, when obtained at a certain depth, being easily chipped into weapons. The galleries appeared to have been also used as shelter places from the weather, or from an enemy, and Tacitus mentions a similar use of such retreats by the people of Germania. Among the objects exhibited were several different kinds of pottery, deer horn tips, bones of animals, a bone carding comb, an iron hook, a terra-cotta head, and pieces of chalk with markings on them, pronounced by Profs. Rice and Burgess to be "rune-like." No human remains were found.—Major-General Lane Fox took a different view of the matter. He considered that the galleries were filled in at once, after the flints had been taken out, in order to get rid of the debris; he thought the pits where the pottery, &c., were found were probably refuse pits, as at Mount Caburn. A vote of thanks was passed to Mr. Harrison for the patient care with which he had conducted a difficult and elaborate exploration.—Mr. Bain read a paper 'On the Siege of Antwerp by Alexander of Parma,' entering at some length into the details of this celebrated event.—Mr. W. J. B. Smith sent some notes on the details of a remarkable casket belonging to the Rev. T. Hopkins.—Lord Brougham and Vaux exhibited an altar cross, a crucifix, a pix, and a chalice. These were considered by the Chairman as of the school of Cologne, and of the thirteenth century; a reliquary of a later period was also

shown; the whole of these objects with some others were discovered wallled up in the chapel at Brougham.—The Rev. R. B. Oakeley sent a rubbing of the figure of a Verderer of the Forest of Dean, from Newland Churchyard, of the time of James the First, holding a bow and wearing arrows in his belt. An example of a forester of the fourteenth century, similarly armed, was mentioned by Mr. Hartshorne in the church of Glington, near Peterborough.—Mr. Greaves exhibited a rubbing of a cross of a peculiar kind on a monumental slab at Hastings, and rubbings of a set of emblems of the Passion on a font at the same place.

* LINNEAN.—Dec. 6.—Prof. Allman in the chair.—Prof. Macoun, Messrs. J. Nugent-Fitch, J. S. Gamble, F. S. Piggott, and A. B. Stewart were elected Fellows.—Mr. M. Moggridge read a note on the occurrence at Wallis Down, a heath near Bournemouth, of *Dabeocia poliofolia*.—A paper 'On Certain Organs of the Cidaridæ' was communicated by Mr. C. Stewart, who illustrated, among others, the following points in his recent investigations. Among the Sea Urchins the families Diadematiidæ, Echinometridæ, and Echinidæ have long been known to possess external branchiæ, though the existence of such in the Cidaridæ has been denied by Müller, and insisted on by A. Agassiz. Mr. Stewart finds in *Dorocidaris papillata* fine organs corresponding to branchiæ, but situated internally. The water, bathing these interior gills, finds ingress and egress by a crevice near the "compasses," the peculiar mechanism of the teeth and jaws producing the temporary opening in question. As respects the pedicellariæ of Cidaridæ, when the jaw ends in a terminal hollowed fang there is an additional orifice to that at the tip, and he suggests that through it a poison is ejected, which latter is secreted by two glands in the vicinity; these structural peculiarities he compares with the fangs of the spider and poison apparatus of venomous serpents.—The Secretary read a paper by Dr. I. B. Balfour, 'Observations on the Genus *Pandanus*.'—The substance was given of a Report on a Small Collection of Insects obtained by Dr. J. C. Ploem, in Java, with a description of a new Species of *Hoplia*, by Mr. C. O. Waterhouse, of the British Museum.—The Secretary read a communication by Dr. J. Sturton, 'Notes on the Rev. Mr. Crombie's Paper on the Lichens of the Challenger Expedition,' and another note, by Dr. R. C. A. Prior, relative to the migration of Wild Geese, purported to have passed from North America to the African Coast.

ZOOLOGICAL.—Dec. 4.—Prof. Newton, V.P., in the chair.—The Secretary read a Report on the additions that had been made to the Society's menagerie during November, 1877.—Mr. H. Seeböhm exhibited and made remarks upon some of the rarer eggs and birds which he had obtained during his recent visit to Eastern Siberia.—Mr. Saville Kent exhibited the plans of a Zoological Station and Museum and Institute of Pisciculture to be established at St. Helier's, Jersey.—The Secretary exhibited, on the part of Mr. A. Anderson, some specimens of natural history collected in India, amongst which were chicks of *Rhynchops* and specimens of *Podiceps cristatus* obtained breeding in North-Western India.—Communications and papers were read: from Mr. H. Lee, 'On the Capture of a Rissio's Grampus at Sidlesham, near Chichester,' by Mr. A. G. Butler, 'On a Collection of Lepidoptera made in Northern Formosa by Mr. H. E. Hobson,'—and from the Marquis of Tweeddale, containing an account of a collection of birds made by Mr. A. H. Everett in the Island of Mindanao, Philippines. Eight new species were found in this collection.

CHEMICAL.—Dec. 6.—The President in the chair.—The following papers were read: 'On Gallium,' by Mr. W. Odling. The properties of the metal, its chloride and sulphate, and their reactions, were given and specimens exhibited.—'On Nitrification, a Report of Experiments con-

ducted in the Rothamsted Laboratory,' by R. Warrington. Schloesing and Müntz have shown that nitrification is due to the action of an organized ferment, whose action is suspended by chloroform. The author has completely confirmed the above statement, and has proved that carbolic acid and bisulphide of carbon also stop the action of the ferment, and, moreover, that darkness is essential for the process. The author has succeeded in converting a dilute solution of ammonium chloride into a nitrate by seeding it with some earth from a fairy ring and keeping it in the dark for three months.—'On Potable Waters,' by Mr. E. J. Mills. The author investigates the minute errors incidental to the process of Frankland and Armstrong with great care, suggests a new form of evaporator, and arrives at three natural constants or ratios of organic carbon to organic nitrogen in potable waters.—'On some Derivatives of Allyl-acetone,' by Mr. J. R. Crow. By the action of sodium, a secondary alcohol homologous with allyl alcohol was prepared; its acetate and dibromide were also investigated.—'On a Fourth Method for estimating Bismuth volumetrically,' by Mr. M. M. P. Muir. The bismuth is precipitated as oxalate, the latter on boiling is converted into a basic oxalate, the precipitate is well washed, dissolved in hydrochloric acid, and the solution titrated with permanganate.—'On the Gas of the Grotto del Cane,' by Mr. T. G. Young. This gas contains 61.71 per cent. of carbonic acid, the residual air having the composition, oxygen 20.25, nitrogen 79.75.—'Note on Tetrabromide of Tin,' by Messrs. T. Carnelly and L. T. O'Shea. This body was obtained as a colourless liquid solidifying to a mass of colourless crystals; melts at 30°C, boils 201°.

MICROSCOPICAL.—Dec. 5.—H. C. Sorby, Esq., President, in the chair.—Four new Fellows were elected.—The President announced that, in consequence of the death of Dr. Lawson, it had become necessary to reconsider the subject of publication, and the Council had, after careful attention to the matter, decided in future to publish their own Proceedings.—A paper by Herr Zeiss, 'On Abbe's Apertometer,' was read by Mr. Ingpen, who exhibited the apparatus to the meeting.—Mr. Ingpen also described the method of measuring angular apertures last adopted by Mr. Wenham, which that gentleman considered gave the true critical angle of an objective.—A paper by Mr. F. A. Bedwell, 'On Cephalosiphon,' was read by Mr. Slack, who afterwards explained the structure of this rotifer, and pointed out the special features to which attention was drawn by the author of the paper.—Another paper by the same author, 'On a new Method of examining *Actinium Mesembryanthemum*,' was read by Mr. C. Stewart; it was illustrated by drawings, some of which were enlarged upon the black-board. A discussion on the subject afterwards took place.

PHILOLOGICAL.—Dec. 7.—Rev. Dr. R. Morris, V.P., in the chair.—Mr. A. M. Anderson was elected a Member.—Mr. A. J. Ellis read a paper, 'On the Anglo-Cymric Score,' which has been lately spoken of as "the Ancient British Numerals." In 1870 he printed one of these scores in the *Philological Transactions*, believed to be the first published. In February, 1874, he laid twenty-five different versions before the Philological Society, but only printed them in proof, as he was waiting for more information. This evening he minutely examined forty-four versions, including seven received from America, and there attributed to the Indians. The conclusions he drew from this complete investigation were as follows: 1. This score is a real system of counting, at least two or three hundred years old, which, however, was rare fifty years ago. 2. It was actually used in counting sheep (six informants), and was heard so used by one living informant. It has sunk to be used for counting stitches in knitting (two cases), or for amusing children (seven cases), or for "counting out" at school (at least seven cases). To this last use is probably due many of the

anomalous words, as shown by other countings out, of which eight were cited. 3. That it was foreign to those who used it, and was in England attributed to Scotch drovers (four cases). The ease of its importation was shown by the existence of seven American versions attributed to the Indians. As the score is totally unlike the Gaelic or American numerals, these hypotheses are worthless. 4. The names of the numerals 1, 4, 5, 10, 15, 20, can all be easily connected with Welsh. The names of 16, 17, 18, 19, as 1 and 15, 2 and 15, 3 and 15, 4 and 15, are peculiar to Welsh among all known Celtic languages, and are consistently employed in the score. Hence the foundation of the score must be Welsh, unless the unknown Celtic of Strathclyde had the same peculiarity. But the absolute divergence of the names for 2, 3, 6, 7, 8, 9, from any Celtic type, and the comparative ease with which they can be accounted for on the "counting out" principle, invalidates the theory of indigenous growth and favours importation. How it was imported into England is as little known as how it was imported into America, where it was known in 1717, and recollected by a man as an old affair, who was eighty-one in 1868. 5. There is no ground at all for supposing that the extraordinary words for 2, 3, 6, 7, 8, 9, were "the Ancient British Numerals," but there is strong ground for attributing them to the influence of swing and rhyme (predominant for the pairs 1 and 2, 3 and 4, 6 and 7, 8 and 9, but non-existent in Celtic numerals), as in countings out and nursery jingles, for which the score is still used. 6. The score possesses no linguistic interest, as the discovery of a lost system of numerals, and its real philological value is the illustration it gives of the alteration of words in passing from mouth to mouth without being fixed in writing, and the tenacity with which constructions cling (like that of 16, 17, 18, 19, in the score) when the materials vary.—A paper, by M. Métiévier, 'On "Gallow" (to dazle) in "King Lear," iii. 2,' was read by Mr. B. Dawson.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 11.—Mr. G. R. Stephenson, President, in the chair.—The paper read was, 'A Description of Cofferdams used at Dublin, Birkenhead, and Hull,' by Mr. W. J. Doherty.

SOCIETY OF ARTS.—Dec. 12.—Mr. W. Hawes in the chair.—The paper read was 'On Freedom in the Growth and Sale of the Crops of the Farm, considered in Relation to the Interests of the Landowner and the Tenant Farmer,' by Dr. J. B. Lawes.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Dec. 4.—S. Birch, LL.D., F.S.A., President, in the chair.—The following papers were read: 'On some early Babylonian or Akkadian Antiquities,' by Mr. W. St. Chad Bosawen, 'Notes upon the Assyrian Despatch and Report Tablets,' by Mr. T. G. Pinches, and 'On the Mythology of Pasht and the Cat in Egypt and in Prehistoric Times,' by Mr. Hyde Clarke.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'Extinct Animals termed Belemnites, and their Ancient and Modern Allies,' Prof. T. H. Huxley.
— Institute of British Architects, 8.—St. Alban's Cathedral, Mr. J. Neale.
— Society of Arts, 8.—'The Manufacture of Paper,' Lecture IV., Mr. W. Arnott (Lancet Lecturer).
— Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
Tues. Statistical, 7.
Civil Engineers, 8.—Annual Meeting.
Wed. Meteorological, 7.—'Meteorology and Physical Geography of the West Coast of Africa, from Cape Verde to the Cape of Good Hope,' Commander R. Bourke; 'Meteorological Observations made by the Norwegian Research Expedition to the North Atlantic in the Summers of 1876 and 1877,' Prof. H. Mohr; 'Report on the Phenological Observations during 1877,' Rev. T. A. Preston.
— Society of Arts, 8.—'The Telephone,' Prof. A. G. Bell.
— Literature, 8.—'Unpublished Saxon Charter lately restored to the Library of Worcester Cathedral,' Mr. W. de Gray Birch.
— Geological, 5.—'Argillaria longipennis, Owen, a large Bird of Flight, from the Eocene Clay of Shropshire,' Prof. R. Owen; 'Contributions to the History of the Deer of the European Miocene and Pliocene Strata,' Prof. W. B. Dawkins; 'Chronological Value of the Pleistocene Deposits of Devon,' Mr. W. A. E. Usher; 'Occurrences of Branchipus (or Chirocephalus) in a Fossil State associated with Numerous Insect Remains in the Eocene Freshwater Limestones of Garnet Bay, Isle of Wight,' Mr. H. Woodward.
Thurs. London Institution, 7.—'Sir Henry Bishop,' Musical Lecture, Mr. W. A. Barrett.
— Chemical, 8.—'Constitution of the Terpenes and of Camphor,' and 'Communications from the Laboratory of the London Institution,' Dr. Armstrong; 'Hydrocarbons obtained from *Pinus sylvestris*, with some Remarks on the Constitution

of the Terpenes, Dr. Tilden; 'Cuprous Chloride and the Absorption of Carbonic Oxide and Hydrochloric Acid,' Mr. J. W. Thomas; 'Action of Reducing Agents on Potassium Permanganate,' Mr. F. Jones; 'Oleic Acid as a Constituent of Unripe Mulberry Juices,' Dr. Wright and Mr. Patterson.

TUES. LINNEAN. 8.—'Laws governing the Production of Seed in *Widaria sinensis*,' Mr. T. Moehan; 'Minute Structure of Stromatopora and its Allies,' Prof. A. Nicholson and Dr. J. Murie; 'Remarks on a Fossil Peronopora with *Zoospores in situ*,' Mr. W. G. Smith; 'Anatomy of the Elk (*Alces machilis*),' Dr. M. Watson and Dr. A. H. Young; 'Algae of the Arctic Expedition,' Prof. Dickie; 'Phytophagous Coleoptera,' Dr. J. S. Baly.

ROYAL. 8.

FAL. Architectural Association, 7½.—Paper by Mr. J. P. Sedding. Philological, 8.—'Doubtful Points and Practical Difficulties in English Grammar,' Dr. J. A. H. Murray.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTEENTH WINTER EXHIBITION OF SKETCHES AND STUDIES by the MEMBERS is NOW OPEN, at their Gallery, 5, Pall Mall East.—Ten till five.—Admission, 1s. ALFRED D. REIFF, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE TWELFTH WINTER EXHIBITION is NOW OPEN from Ten till Six.—Admission, 1s; Catalogue, 6d. Gallery, 53, Pall Mall. H. F. PHILLIPS, Sec.

EXHIBITION OF CABINET PICTURES IN OIL, DUDLEY GALLERY, Egyptian Hall, Piccadilly.—THE ELEVENTH ANNUAL EXHIBITION is OPEN DAILY from Ten till Five.—Admission, 1s. Catalogue, 6d. R. F. McNAUL, Sec.

THE THIRTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS is NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

DORR'S GREAT WORKS. 'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed, each 31 by 29 feet, with 'Dream of Pilate's Wife,' 'Christian Martyrs,' 'Night of the Crucifixion,' House of Calaphas, &c., at the DORR GALLERY, 25, New Bond Street, Ten to Six.—1s.

GIFT-BOOKS.

Street Life in London. By J. Thomson and A. Smith. With Photographic Illustrations. Vol. I. (Sampson Low & Co.)—We have already noticed some of the parts of this work first issued. The idea of illustrating life in the metropolis by photographs seems, on the face of it, excellent; and to obtain details of the kind desired by means of the ever-faithful camera, and thus fix them for ever, is a proceeding that only practice shows to be fallacious. The camera is not of itself an artist; it may, in a questionable way, be useful in an artist's hands, and thus yield results which possess the charm we find in results of mental operations, artistic as well as others. Such pictures as those before us, not being produced by an able artist, but by an intelligent "operator," have that "dead and alive" look which is always present in works of this class. There is little of the magic we call "spontaneity" in them; even the donkey owned by "Black Jack," exemplary beast as he must be, stands here, as it were, to be "taken." The photographs are in themselves good, and the text is simple, straightforward, rich in curious details, and readable.

The Birthday Book of Flower and Song. Compiled by A. A. Leith. Illustrated. (Routledge & Sons.)—This is a specimen of the combinations of tolerably good illuminations and fine, good, mediocre, flabby, and bad verses. The book thus composed is interleaved with ruled paper in the manner of a diary. We have, except in a few instances, failed to find any relationship between the verses and the spaces of blank paper with which they are grouped. Accordingly we do not see the use of the book, or why the blanks and the verses should not be sold separately.

The Landseer Gallery. (Sampson Low & Co.)—This is an ambitious and, generally speaking, satisfactory collection of "permanent reproductions and engravings from the most celebrated of the early works of Sir E. Landseer." The photographs are clear and bright, and display many famous engravings. The examples chosen are not all "early works" in any sense. It is a handsome volume for a modern drawing-room table.

THE INSTITUTE OF PAINTERS IN WATER COLOURS. WINTER EXHIBITION.

THIS is one of the best and probably the most interesting gatherings of drawings by living artists which we have seen for some time. It is certainly the best of its class this season, and it is far superior in variety of style, individuality of invention, and vivacity in design to any of

its forerunners in this gallery. We mention the better drawings in their order on the walls, and group each artist's works. By this plan Mr. Hargitt claims our first notice for his *Evening* (No. 11), a vast marsh, with cattle collected near steel-like pools, an effect of thunder in a grand sky; a striking drawing, susceptible of improvement by the abolition of the ugly forms of some of the cumuli.—Mr. Bale has a pretty little drawing, called *La Madonna di Consolazione* (2), a black female figure at the grille of an altar; it is slight but artistic in execution.—Mr. Orrock is devoted to David Cox, and his *Bolton Castle* (18) is masculine and pretty, high downs rising from a plain, a wood, all dashed with a gleam of rainy sunlight. See *Autumn, Moor in Yorkshire* (185), and *Autumn, Moor in Derbyshire* (283).—Mr. Syer's *From the Churchyard at Bettus-y-Coed* (25), though conventional, is pleasing, if not promising better things. *Near Haddon Hall* (78), though open to the same censure, for it is artificial and pretty as a scene, is scenically picturesque and fresh.—*Evening at Burano* (27), by Mr. C. E. Holloway, is warm in tone and graceful in composition.—Mr. Mogford's *Easton Broad* (37) shows with much clearness a sandy shore, with dunes, a land-locked pool, under a clear atmosphere. The composition is capital, but there is some of the too apparent artifice frequently displayed by this painter. The sky, apart from this, is excellent. Several Suffolk studies by Mr. Mogford may be noticed with pleasure.

Mr. H. Carter's *A Highland Spinner* (44), children at a spinning-wheel, is excessively slight, yet highly acceptable for the feeling it evinces for the beauty of grey as a colour. Mr. Carter will not be safe without severer training or more respect for his art than he yet has.—*The Wreck* (47), by Mr. W. Small, is a work of rare power and merit. A crowd of able and disabled men and women stand behind a groyne on a beach during a storm, and watch with terrified and sorrowful gestures the destruction of a ship. These emotions are strongly rendered, from that which suggests the gulping of his breath by one whose eyebrows are raised and set in horror, to the woman who wrings her hands, and her companions who shudder; one man folds his arms in enforced inaction, while longing to aid the drowning sailors.—*A Peasant* (54) is Mr. H. Herkomer's best work here, the life-size bust of a man in an old coat and felt hat, who looks as if to the distance, keenly watching in sunlight, with contracted irises and seamed, weather-beaten features. It is painted with much breadth, richness of colour in the flesh, and a firm, masterly style of modelling and drawing, which combines all the merits of frankness and precision, a rare combination, and eminently suited to fresco painting; in fact, this is a thoroughly sound piece of fresco, and Mr. Herkomer is the man for fresco painting. *A Moment of Suspense* (28), by the same artist, we do not care for. We prefer Mr. Herkomer's *Study of an Old Woman* (89), half-length, seated, sadly meditating; a head full of pathetic expression, capably modelled, and showing much tact in dealing with silvery grey tones in the flesh, an excellent piece of solid draughtsmanship, rich in reflected light. *A Hunter* (165) is the companion picture to 'A Peasant,' and so far as the subject goes, it is not so commendable, nor technically equal to it in respect to the greys; the motive is a little stagey, and of the obvious sort which is popular in "illustrations." Its appearance proves that with remarkable skill and exceptional artistic powers the finer art of Mr. Herkomer does not come at call. *A Study* (225) is highly artistic. One of the best works here is a second *Study* (246).

We commend Mr. T. Collier's *Twilight* (58), a capital rich landscape of moorland hollow.—There is great artistic breadth and good style in Mr. Clausen's *Baking-Day* (61), a stout German serving-wench about to push dough into a household oven,—a capital study of varieties of blue,

well modelled and drawn, with truth of local colour, but the action of the figure is tame.—*"Hesitation"* (82) introduces the works of Mr. J. D. Linton, which we always rejoice in, for, although mannered in treatment, and sometimes stagey in sentiment, they are invariably solid, careful in drawing, complete in handling, rich in local colouring, brilliant, yet sober and broad in general colour, and capital in chiaroscuro. This shows a lady in a satin dress of a deep yellow, bound by a huge red sash, a Van Dyck's combination of colour; the drapery has been beautifully modelled, and drawn with learning and searching power, representing in a first-rate manner the soft glossiness of the fabric. The background is a little artificial. *"The Flag of Truce"* (330), by Mr. J. D. Linton, a warrior in the saddle, holding a flag, and fully clad in armour, is also well drawn and solid, and very animated. It is carefully and thoroughly wrought out.—*Allington Castle* (93), by Mr. Holloway, comprises old buildings by still water, all the forms in a sombre flat shadow; their darker reflections appear in a pool, which elsewhere shines with the faint gold and orange tints of the sky, or flows sadly in the ashy colours of the cooler part of the firmament: a thoroughly studied drawing, well finished, and yet broad. We have already commended 'Evening at Burano' by this clever artist. His *Sunset at Sandsend* (170) is locally and pictorially excellent. We can commend also *Study of Sea and Sky* (192) as an admirable study proper.—Quite different from these both in style and in subject, fresco-like in purity and sobriety and breadth, pearly in their greyness, solemn and truly grand in their motives, are the fine drawings of Mr. H. G. Hine. Their merits are so well known that we need say no more about them. Their subjects are represented by the titles. *Old Windmill, Eastbourne*, (101) shows the weathered, black structure on the edge of a hollow, the downs rising beyond in their greyness and with softened outlines: an example of a refined and original sense of style, with a somewhat hackneyed but always noble pathos expressed in the picture. *Near Midhurst* (92) should not be passed over by the visitor. *Near Glynde, Sussex*, (151) shows one of Mr. Hine's great valleys of the South Downs, one side sleeping in broad gold light, that fades, or seems to fade, while we look, and the great, dim, grey shadow spreads from the foot of the other side on a further down, that bars the vista; a deep purple twilight has already fallen. See, by the same, *On the Thames, near Gravesend* (249).

Home Again (111), by Mr. T. W. Wilson; a cottage scene, with the return of a fisherman unexpectedly to his family. He passes in at the door, and the woman and children are startled by his arrival: a picture which is very good in some parts, admirable in others, and not the less pathetic because some of its figures are quaint to the verge of caricature. See the fine and queerly-clad figure of the gaunt old woman who rises abruptly in her seat, with a perfectly "insane" cap on her head, her dress a puzzle of patches and colours. There is strong local colour, that is broad and rich, and powerful in tone. This picture has been carefully studied as regards the representation of light. The children are good; the defective element is the figure of the new-comer, the tameness of which makes the subject of the picture obscure.—*Choosing the Necklace* (186), by Mr. E. Bale, a lady in a yellow dress, very like that painted by Mr. J. D. Linton, but which looks amber-coloured here, owing to the coolness of the contrasting blue background, and the deeper blueness of the beads in the hands of the lady.—*A Peasant's Home* (168) is by Mr. J. Israel's, the exterior of a cottage in what may be accepted as a highly conventionalized rendering of sunlight effect, of which the illumination is not brilliant (!), while the shadows are absolutely black (!). Still, in the softness and

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breadth, the keeping and the pathetic motive of the picture, there is something which claims attention, and even admiration.—*Defending the Bridge* (198), by Mr. T. W. Wilson, the artist of 'Home Again,' is very original; children are in a meadow at evening. It displays great beauty and richness of lighting and tone, qualities which are in perfect keeping. There is abundance of animation and character in the figures.—Miss M. Gow's *Concealment* (215) shows a little child reading to a sick companion who reclines on a couch, the pair linked hand in hand. Here is a beautiful arrangement of colour, solidity prevails without the appearance of toil in securing it. Notice the old, much-washed chintz couch cover as a capital piece of painting, to be highly commended for greyness and brightness. This is one of the best pictures we have seen for a long time, so fresh in style and sentiment that it is doubly acceptable.—*Venice, Sun Setting*, (319) is by Mr. E. Bale, and deals chiefly with the white walls of a building facing the sun and reflecting in many a rich, ruddy, and golden tint the lustre of the horizon. Besides, here are deep green waters and darker, warmer tints—a vivid effect, depicted with much warmth and tact.

A *Sussex Common, from Nature*, (66) is by Mr. H. Johnson, a vast sandy waste in sunlight, capably drawn, and finely handled in its way. We admire the free draughtsmanship of the sand-pit and the ridged road leading past it.—*Not Done Yet* (72), by Mr. S. Lucas, has much humour, and shows a great increase of care in painting. An old tailor is at work by a window, sitting on his board. He looks forward with raised brows and a suspended needle, being surprised by an impatient inquiry. The shadows are hot. The expression and bright illumination are excellent elements of this work.—Mr. J. Fahey's *View from Beacon Hill* (134) is a little spotty, and blackish in the shadows; the mid-distance and distance are first-rate, full of air-like character.—Mr. E. H. Fahey's *Reminiscences* (141) is so sharp in all its definitions, so devoid of chiaroscuro and half tones and tints, so delicately and solidly drawn and painted, so little like a picture in other respects, that it looks like a miniature in a MS.; it has all the exquisite qualities and every shortcoming of medieval illumination. The subject is a lady in a garden, with late autumnal flowers, an autumnal light.—*Afternoon in Harvest Time* (142), by Mr. E. Hargitt, is a strong contrast to Mr. E. H. Fahey's painting. It is very effective and striking in giving broad spaces of light and shade on a gently undulating country, over a pool in front and belts of wood in the middle distance. A huge waggon, loaded high with sheaves, rolls heavily on the swarded path-way beyond the water, and is the focus of the light, the highest note of the colour. The mid-distance is very good.—*Before the Daylight deepens into Night* (253) is by M. Aumonier. It is warm and rich, a telling sketch of considerable originality.—*St. George* (256), by Mr. Gregory, is large and, in style, vigorous, even to exaggeration.—We conclude by commending to the student Mr. Staniland's *Day Dreams* (277), which recalls the lamp a little too strongly to be pleasant, and Mr. C. Green's *The Children's Fancy Ball* (341), a procession of quaintly-clad children and youths. Here the figures are in the Christmas card style, and their hilarity is suitable to the chrono-lithographic process. Their prettiness is that which is supposed to suit the readers of illustrated journals, who are said to require that everybody should be jolly "on purpose." Translating the design out of the artifices and follies which encrust it, it will be easy for the student to see that Mr. Green's art and spirit deserve a better employment.

THE GROSVENOR GALLERY.—WINTER EXHIBITION.
(Second Notice.)

INCREASED experience confirms our bad opinion of the confused, indexless catalogue of this superb Exhibition. Having called attention to the more remarkable water colours, we shall now describe the most notable drawings, properly so called. With the exception of the Leeds gathering the collection is, beyond all comparison, the richest and best ever formed in this country for public view; it comprises many famous masterpieces which have been engraved, or more perfectly reproduced in photography, and includes contributions from collections of which membership—if that term be allowed—is in itself a distinction. On the other hand, there are some very questionable specimens, and a few which are obviously spurious. Of course these have little or no merit.

We do not know why the relics of Titian's 'Battle of Cadore' were put first in order on the walls and in the catalogue; interesting as they are, there are many examples here which surpass them in every respect. Still, as matters stand, it will be convenient to follow the order of the drawings as they are exhibited here, occasionally grouping each master's works. First of all is Titian's *Design for the 'Battle of Cadore'* (No. 521), belonging to Mr. Josiah Gilbert, which is important on account of its history rather than its intrinsic qualities or its merits. Whatever the picture might have become which is alleged to have been developed from the first thoughts expressed on this piece of paper, we have to add to it a good deal with the "mind's eye," and, although we admit the ingenuity of the owner's arguments to prove that this is Titian's sketch for the picture, arguments which are quoted in the catalogue, we confess to scepticism, and some indifference, for the more precious elements of Titian's work, the chiaroscuro, the colour, the expressive light and shade, are wanting here. The grandeur of the style and energy of treatment alone remain to the bare bones of the picture which No. 521 partially represents. The style is inchoate, the design is imperfectly developed, and the whole is confused, of the nature of a "landscape with figures," while the "figures," which authors declare were potent in the picture, are far from justifying such praise in this drawing. We turn with more interest to Giulio Fontana's capital engraving, No. 523, from the finished picture, for although, like all old prints, it gives neither the chiaroscuro nor the colour, and must have been but a very free version, yet we get from it a true idea of the energy of those figures which excited so much admiration, but which Titian must have felt to have been swamped by the landscape; after painting 'The Battle of Cadore,' he never tried to combine on anything like an equal scale large figures and large landscape. This instance proved the mistake. The peculiar bent of Mr. Gilbert's taste has given undue prominence to the 'Battle of Cadore,' a prominence which is in itself a compliment to the author of the pleasing book on Cadore landscape.

More interesting than the questionable 'Design' (521) is the doubtless genuine *Study for the Falling Horseman* in the same picture (522). It is no doubt genuine. The design is spontaneous and vigorous, but it is picturesque rather than epic. By "epic" we mean that which is most emphatic in Leonardo da Vinci's 'Battle of the Standard,' *pace* Rubens and Edelinck, and similar examples where concrete ideas are rendered "all compact with fire," and, above all, in perfect simplicity. Titian's art did not, and probably never could, fulfil itself in drawings, a truth which is distinctly shown in the Earl of Warwick's *Holy Family, with a Landscape Background* (527). We confess to very considerable doubts of the genuineness of Mr. Malcolm's *Study for 'Peter, Martyr'* (531), although it belonged to Sir Thomas Lawrence. Of Mr. Locker's *Study of a large Beech* (535) there can be no doubts, nor of Mr. W. Russell's

Landscape (537), which has the true Titianic idyllism. A herdsman is piping to his flocks, and leading them on their way; shepherds drive them through a little pass in the curving road. It is a beautiful work, very carefully drawn, and finished more than would seem needful by a painter *per se*, that is to say, one who, like Titian, depended on his brush for the means of expressing himself, and employed colour, chiaroscuro, light, and shade, i.e., the qualities of painting proper, and the grouping of masses in tints and tones, rather than the purity of the forms or the intensity of the expressions of the works. One does not see why Titian need have taken so much trouble with this study in bistre with a pen, which affords but bare suggestions of the least idiosyncratic characteristics of his art. The *Landscape* (534), with Giorgionesque figures in the front, by Titian, is interesting to us from the fact that Watteau copied it. Notice Mr. Malcolm's *Man playing a Bass-Viol* (541), by Titian.

The carrying out of Titian's art-notions to their utmost limits consistently with good taste is well shown in the pretty but weak *Female Head* (546), by P. Veronese, belonging to Mr. Russell.—A better, because more manly and grander, type of ideas pervades the masterly *Standing Figure of St. George* (545), by Fra Bartolommeo. Bartolommeo shows a higher inspiration in such studies than in his pictures, in spite of the charm which distinguishes the latter, for their sweetness overrides the dignity, and the beauty is often too fine. The St. George is grandly and gracefully draped from shoulders to heel; his mantle falls in ample folds from our right: it has a pose which Donatello would have enjoyed, Ghiberti not surpassed. It is a study for the picture in the Pitti, and very like Ghiberti's mode.

Here is a delightful group of Correggio's drawings. Of these the *Holy Family* (553), four figures in red chalk, belongs to Lord Warwick, whose collection of drawings has surprised many by its wealth, and the unquestionable authenticity of most of its examples. The public owe to his lordship some of the finest examples in this Exhibition, but none of them surpasses this lovely group, a design of the purest character, which may have been prepared for a ceiling, although the figures are in short proportions. The Duke of Devonshire's *Figure of a Saint* (558) is fine, but the name is questionable; it has been squared for engraving, or, more probably, for enlarging on a wall by the master's assistant. As to its being by Correggio, compare it with Mr. Cheney's *Virgin and Child* (555), in red chalk, with Lord Warwick's 'Holy Family,' just named, and Mr. Malcolm's *Study of a Young Man* (562). At no time was Correggio's manner so hard, so firm, so monumental as in this noble study of action and grave draperies. No. 562 has the fleshy contours which are invariably found in Correggio's productions, and in which no one surpassed him, and Michael Angelo only equalled him (see Nos. 657, *A Group of Three Nude Figures*, and 663, *Adam*) in quite another, a much less "carnous," fashion. How different are the contours of Leonardo da Vinci's drawings from the life, of which the severely lovely nature has the surface of bronze, see numerous examples on the other side of the room, especially the female head in the frame (No. 701), belonging to the Queen, of which more presently. No. 565, likewise Correggio's, belongs to the Duke of Devonshire, and, with many other pieces here, was described in an analysis of drawings at Chatsworth, "Private Collections of England, No. XI." One of the gems of this Exhibition, notwithstanding several injuries, it comprises a composition of six figures, styled *Holy Family, with Saints*, and displays at its best the architectonic phase of Correggio's sumptuous art. A *Virgin and Child* (570), by the same artist, belongs to Mr. Russell, and is as sweet as a Raphael and less mannered than most of the Urbinate's similar works. The Virgin has the baby in her arms and is seated, face side-long towards our right. Observe likewise *Angel in Sky* (571), a grave example, with the face of the

Louvre picture.—Parmigiano's *Figure of an Old Woman* (580) is very fine indeed; she is in profile to our left, and carries a burden on her head.—Near there is a sketch for a group of the *Death of Peter, Martyr* (578), a good and highly characteristic work, which, however, does not wholly affirm itself to be Giorgione's original design, but may be a drawing from his picture, which is a very different thing, and, if so, it is one of a class which has supplied countless drawings to collectors, and many to this Exhibition.—After Raphael's design is the very fine drawing by Marc Antonio, *St. Paul* (581), in red chalk, and was probably made for engraving. It is carefully modelled, and animated in design; it lacks the ordinarily suave, what one might style Correggesque, quality of M. Antonio's mode, Raphael's ordinary largeness of manner and spontaneity of conception.—Pietro Perugino produced that noble *Study for the Figure of St. John* (588), which is painted in the church of the Pazzi, Florence, a highly characteristic and perfect specimen of the art of the master, who was so fine an artist when he did not conventionalize his ideas; here are his feeling in design and his technical manner, qualities developed in his pictures.

There are several drawings here which bear the name of Timoteo della Vite; among them is *Study of a Head* (589), belonging to Mr. Cheney; the work is absolutely puerile, and if due to Perugino's pupil, was done in infancy. There are better things of his here, and this one has a general resemblance to the best of them. One of the strangest things in criticism, due originally to a clerical error, and continued by incompetent or careless writers to our own time, is the ascription of the noble life-size head in chalk, wearing a flat, black cloth cap, now in the British Museum, to Timoteo, whose jejune, hard, starving touch—the poorest of the Peruginian mechanisms when it stood alone—is illustrated here. Otherwise, and correctly, this head is attributed to Raphael himself, and possibly is a portrait of Timoteo, who was the Urbinate's fellow-pupil in youth, his assistant afterwards. Anything more distinct from Timoteo's manner than this head it would be difficult to find, whereas it is exactly like Raphael's at its very finest.—Pietro da Cortona's *Papal Procession* (590) is really a superb example of what art had come to in the middle of the seventeenth century. It gives the nave of St. Peter's, with the Pope in his palanquin, surrounded by prelates, and

—busily blessing right and left.

One sees how much the Cortonese owed to Raphael, how much of his own he put into the design. Certainly there was no harm done, and something, at least, of the spectacular sort, was gained by Pietro's proceedings. The drawing came from Chatsworth.—The drawing, belonging to Mr. Malcolm, called a *Study for a Portion of a Picture of the Resurrection* (593), ascribed to Perugino, looks not like the art of that master at any time, but a later man's motive; the feeling of another century than this Pietro's is plainly enough pronounced here. It may be Lo Spagna's.

The body—would they were grouped on the walls, or even in the catalogue—of Raphael's drawings is of high value, and almost equal to that which represents Michael Angelo, or that most precious series of all, which illustrates the genius of Da Vinci. We encounter the first of the Raphaels in Mr. Locker's *Holy Family* (587), a capital specimen. It is necessary to demur to the name of Raphael being given to the *Study for the 'Entombment'* (601). It is a study of the design in question no doubt, but whether by the author of the latter is quite another matter.—Mr. Cheney's pen drawing, called a *Sketch for the Borghese 'Entombment'* (600), is still less likely to be by Raphael. To see the figure at the feet of Christ, on our left, is to doubt if Raphael could, had he tried to do so, have drawn in such a fashion. Comparison with other examples of Raphael's drawing decides against this work. Observe the preposterous non-articulations of knees and elbows, the dislocated spines, the incompetent treatment of the feet, the inexpressive actions, the loose poses; here are defects

of the grossest kind, utterly antithetical to Raphael as a draughtsman, and opposed to the very history of every original drawing. We take it on ourselves to deny that some of the hideous drawings here which bear the names of Baccio Bandinelli, the sketches which are misnamed Michael Angelo, the things that have been fathered on Rubens, to say nothing of other works, are by those artists at all. The biggest "A. D." that was ever stuck on an ignorant German's rubbish will not make it an Albert Dürer. There are several "A. D.s" here.

The *Birth of the Virgin* (599) is much more like a Raphael than 601 or 600 is, but it is rightly ascribed to Raphael's school. The *Study for the 'Entombment'* in the Borghese Gallery (601) is an interesting example, but whether by Raphael or not may be doubted. Not so the Duke of Devonshire's *Virgin and Child* (603), drawn in ink with a pen, a beautiful instance of Raphael's manner of producing serpentine lines on lines, in a lovely and regular fluctuation, thus resembling in its crude character the elements of a convolute shell. *Il Divin Amore* (608) belongs to Mr. W. Russell, a sketch for the picture in the Museo Borbonico, and is entirely genuine and beautiful, and remains instinct with the soul of Raphael's picture, although it has been badly repaired; see the face of Christ. This is one of the most precious works here, and deserves all possible attention and care. Next to it in interest, and superior withal, is the Earl of Leicester's superb *Cartoon for 'La belle Jardinière'* (629), which worthily occupies a place of honour in the gallery. This is one of the finest Raphael drawings extant, in excellent condition, and precious as an example of the period of the master's practice which it fortunately and completely illustrates. It has escaped notice by students, and now appears almost as a new-found treasure. The next Raphael to be commented on is that contributed by Miss H. de Rothschild, a pen drawing for the *'Resurrection'* (611), a work full of spirit and fine quality. Near it is Mr. Malcolm's *Venus reclining on a Couch* (612).

Here is a fine drawing, part of the composition of the *'Heliodorus,'* styled *Papal Procession* (613), in black and coloured chalks, and very fine in colour, looking extremely like an autograph of Raphael's, and in all probability by him, although it is difficult to see what can have induced the master to produce such a work. If done after the picture it was supererogatory; if before, it would be, to him at least, of no value, because it could not guide him as to colour, and had he desired to design the colour of the famous picture surely he would not have used chalks for such a purpose! Two studies by Raphael belong to the Duke of Devonshire, and both merit close attention: they are *Rape of Helen* (615), drawn with a pen, and *Study of a Kneeling Figure* (619), in red chalk; of these the latter especially is precious in respect to finish and style. Mr. Malcolm sends the famous example which, doubtless because of its resemblance to himself, is supposed to represent Raphael's sister, and is certainly a *Study for a Madonna* (617); it is in silver-point on cream-coloured paper, and, being a typical example, has been transcribed more than once, to show Raphael's purest and sweetest mood in dealing with his young virgins, when he was just emerging from the comparatively narrow influences of Perugino's school, and had already shown himself capable of stronger, freer forms of art.

Another lovely example follows here, and is of similar origin. Indeed, it can boast of a pedigree nearly, if not quite, equal to that of the last-named drawing; and it also belongs to Mr. Malcolm, to whom the world is indebted for many genuine examples by Raphael and other artists. This is the *Portrait Head* (621) of a man, a perfect study, showing the fully developed stage of Raphael's art, his perfected skill, exercised when he had returned to nature with a large and distinctly realistic view, quite different from that which he had affected in the Perugino time, and immeasurably more masculine. The searching, vigorous, broad, and yet

learned and elaborate character of the draughtsmanship proves all that has been said of this work to be correct. Here are the rich and infinitely varied forms of nature, no longer the regular and smooth contours of sculpture. From the same collection has come a well-known group of *Three Nude Figures of Men* (624), the original of Ryland's creditable print. Referring to what we said above on No. 600, the 'Sketch for the "Entombment,"' let the visitor say if the same hands could have produced both that drawing and No. 624. There can be but one answer from anybody who has studied from the life. A *Bust Portrait of a Female* (633), which was engraved in the Lawrence Gallery, is drawn in black chalk; the *Lucretia* (632), in bistre with a pen, belongs to Mr. Russell, and shows differences from the beautiful figure which Marc Antonio engraved so beautifully; the *Head of a Young Man* (639), engraved in "Ottley," are charming specimens of Raphael's work, well worthy of attention from all who would master the true qualities of his draughtsmanship. We think the *Holy Family* (635) is not by Raphael, and we are led to think so by its defective style and its imperfect art.

SOUTHWELL MINSTER.

WHY should Canon Venables think to "allay our apprehensions" by saying that the restoration is not a new scheme? The "quiet unpretending manner" is likely to prove as disastrous as any other method. Let us see what has already been done "on the quiet." The fourteenth century windows have been taken out of the west towers and sham Norman ones substituted. The perpendicular windows of the aisles are one by one giving way to pretended Norman originals. The tracery has been taken out of the Norman windows of the transepts. The Booth chapel has been carted away. Tombs have been moved hither and thither; walls, piers, and carvings have been scraped and tooled. The choir has been swept clean; even the bishop was not able to save the "admirable" side screens, and yet Canon Venables comes forward to allay apprehensions.

Let us see what more is proposed to be done.

The whole church will be re-roofed: this involves the destruction of the wooden ceilings of nave and transepts; what better coverings can "our careful architect" put in their place? Nothing, certainly, so likely to be Norman in effect. They are part of the rebuilding after the fire of 1711 and are probably "restorations" of the older ceilings, just as the two western spires were restorations, and the battlements over the west window. If these ceilings be destroyed the beautiful lantern at the west end must go with them; it is no doubt unique, contrived of course to avoid the awkward meeting of ceiling and window, and, like all such expedients in the hands of an artist, productive of pleasant surprise. Perhaps its simplicity is a fault with people who have 20,000*l.* to spend. Is there any excuse for the removal of these ceilings? any reason, except the possession of adequate funds, and the itch for experiments; and as long as these causes remain shall we not be apprehensive?

Who knows, when all these fine schemes have been carried out, and the inevitable disappointment arrives, our sanguine restorers will not begin again? Sham fourteenth century windows, the true ones being lost, may then replace the sham Norman, the pinnacles may be put back to the tower (at present they are going to the transepts), the roofs again be lowered to save the leaning walls, the spires again taken down lest the towers should sink, and, in short, all the restorations be re-restored. Why not?—if our churches are to be the playthings of every ingenious archaeologist. If not, why should this experiment be made? and made just now when all the arts of building are so feeble, when the power of design seems to have left our architects, when money is so urgently demanded for spiritual needs. But this money must be spent at Southwell, perhaps. Well, let it go in fittings, which may some day be removed without hurt, and if twenty shillings of it can be

spared, let that go to the mending of the Chapter House windows, through which the rain now beats, and, running down, saturates the beautiful carvings below.

G. Y. W.

THE SITE FOR CLEOPATRA'S NEEDLE.

December, 1877.

My object in opening in your columns the much discussed question of the site for Cleopatra's Needle is to put forward some views with regard to the abstract question of what is an appropriate site for an obelisk, which, although opposed to all that has hitherto been written on the subject, will, I venture to think, meet with some approval from your thinking readers. It has been stated again and again that an obelisk should occupy an isolated position, well removed from surrounding buildings, so as to give due magnitude to its proportions, or else should form the focus of converging streets, be visible from a distance and from many points of view; both of which dicta I venture to oppose, and to submit that the proper site is in the near vicinity of buildings, and its most imposing appearance is when it suddenly comes upon the view of the spectator, towering high above him. For it must be borne in mind that the proportions of an obelisk, comparatively insignificant in themselves, are only impressive when it is regarded as a monolith—a fact which to convey its full force must be plainly self-evident to the eye of the spectator, while some adjacent building is necessary wherewith to compare its height and dimensions. Standing thoroughly isolated or surrounded only by over-towering trees, the monolith is dwarfed and the effect unsatisfactory to the eye, even though a clear sky-line surrounds it.

Who that has seen the standing obelisks of Alexandria by the sea-shore, or of Heliopolis in the midst of a wide-spreading plain, has not been disappointed by the apparent insignificance of their size? And although this may be partly accounted for by their bases being buried underground, and so due significance not given to the obelisk, yet, on the other hand, every one is struck with the imposing grandeur of the obelisks of Karnak, even when, after wandering through the gigantic Hall of Columns, he suddenly emerges upon a limited space where they stand in near proximity, their bases buried in the tumbled ruins of the propylons. The ancient Egyptians fully understood the principle regulating the pleasing impression conveyed to the spectator, where the near obelisk, filling a large visual angle, compares favourably even with the large stones of the adjacent propylons, which they did not hesitate to build of even greater height, and to remove only a few feet from their bases. Thus seen, the spectator at once appreciates the fact of the obelisk's monolithic character; its plane surfaces are pleasing to the eye, and even the details of the hieroglyphics are not wasted. These are the reasons, therefore, why the existing model obelisk on St. Stephen's Green looks to most advantage when it suddenly comes in sight from the end of Parliament or Great George Street.

It is then sufficiently removed not to be too high overhead, and the towers and pinnacles of St. Margaret's and the Abbey are near enough to form a background of buildings wherewith to compare its size. Seen even from the opposite point of view, or from near the House of Lords, the mean houses of this end of George Street form a by no means unsuitable background, and by far the worst view that can be obtained of it is as seen from up Victoria Street, where the high over-towering buildings on either side apparently dwarf the unfortunate obelisk to miserable proportions, placing it on a par with the Westminster Column hard by.

But, with regard to the exact spot where the model now stands, it has some minor objections in that the pedestal, or plinth, and lower steps are much hidden and dwarfed by the many iron railings of the flower-beds. This objection would be overcome and many other advantages obtained if the centre of the flower-bed nearest to Parliament

Street were chosen for the site, the railings removed, and the grass and flowers sacrificed and replaced by a large square of pavement. Here the unencumbered base would give it dignity and effect, and it would not be visible from so far down Victoria Street. Moreover, we should have the advantage of removing our obelisk from the reproach of standing on top of the Metropolitan Railway, for although the French have set us the example of placing their Column of July immediately over the centre of a canal—and it would be no great engineering difficulty to make it secure—still the very idea of such a monument standing on top of an arch is unsatisfactory. The Arabs say an arch never sleeps, or, in other words, is constantly exerting itself to thrust out its abutments, and sooner or later must succeed. Why, then, when we are erecting a monument which we trust is destined to stand not only for hundreds of years, but which may indicate the site of where London once stood when England shall have been submerged and rise again from the waves—why place it on any structure which has a shadow of a doubt about it, when hard by we gain the advantages above enumerated and have in the gravel beds below the surface all that can be desired for an enduring and sure foundation for ages to come?

The above remarks as to the abstract question of the proper site for an obelisk will dispose of the only alternative sites proposed which are at all practicable. The back of the Horse Guards has the objection of placing the obelisk isolated among trees, and removed to a great extent from public gaze. The Thames Embankment really offers no spot at all adequate except the end of Northumberland Avenue, where it will be seen down the vista of a long street, with a background of Charing Cross Bridge and the Lion Brewery chimney. All other sites, however good in theory, such as the British Museum, Portland Place, Regent's Circus, Primrose Hill, Hyde Park, or St. Paul's, are out of the question, on account of the unknown difficulties and consequent expense of transport through the crowded streets of London, undermined as they are by so many pitfalls in the way of sewers, gas and water pipes, cellars, and other sub-structures.

When we consider, too, that the site on St. Stephen's Green is favoured by such authorities as Mr. E. Barry, Sir Gilbert Scott, Mr. Street, Prof. Donaldson, and others too numerous to mention, there can be little doubt that those with whom eventually rests the fixing of the site will be thoroughly justified in placing it on St. Stephen's Green, where, in the historic centre of London, and one of its most frequented spots, it will form the noblest monument of her arms and men that England can possess.

WAYNMAN DIXON.

KING'S LANGLEY.

December 13, 1877.

A PARAGRAPH has lately appeared in the morning papers giving the interesting information that a certain memorial reredos is about to be erected in the church of King's Langley. The taste of the age seems to require that this acme of nineteenth century ecclesiastical vulgarity should be aimed at in every modern church, and it may, perhaps, be admitted that the modern church and the modern reredos usually harmonize pretty well—at all events, the people are content, and no great harm is done. But a modern reredos in an ancient church is quite a different matter, and when I am told that, in order to introduce this feature into the church of King's Langley, the tomb of Edmund of Langley, fifth son of Edward the Third, has been removed from the chancel, I am astonished indeed.

Of all our royal tombs none is more genuine than this. The heraldry is, perhaps, the most interesting and valuable in England; it is most beautifully and delicately sculptured, probably by Hawkin Lieve, the artist of Queen Philippa's tomb in Westminster Abbey.

Edmund of Langley died in 1402; by the mockery of a faculty in 1877 his tomb is taken down (we know the loving hands of modern

masons), ransacked and removed, sentiment is thrown to the winds, and the remains of a son of Edward the Third and of a daughter of Peter, King of Castile, are exposed to idle gaze.

If that important Bill of Sir John Lubbock for the Protection of Ancient Monuments had been passed such a proceeding as this would have been impossible, and, instead of Edmund of Langley's Tomb being removed, the funds which are now forthcoming for a reredos might, under rational direction, have been diverted for railings of such strength as would have protected this valuable monument from the hands of meddlers. It is fitting that this wanton and mischievous act should be properly chronicled, and I desire to place on record in your columns that such a deed has not been done without at least one word of protest from

AN ANTIQUARY.

Fine-Art Gossip.

At a meeting of Royal Academicians and Associates, held in Burlington Gardens on Thursday evening last, Mr. Norman Shaw, architect, and Mr. Orchardson, painter, were elected R.A.s.

On the 10th of December annually, the medals for progress and merit are distributed to students of the Royal Academy. The ceremony was unusually well attended on Monday last, and the awards, besides very numerous silver medals, were for medals in gold as follows:—Historical painting, with the scholarship of 25*l.* and books, to Mr. J. E. Christie; landscape, the Turner Medal, to Mr. A. C. Sealey; composition in sculpture, with the 25*l.* scholarship and books, to Mr. T. L. Lee; designs in architecture, with the 25*l.* scholarship and books, to Mr. E. Clarke. The travelling studentship in architecture has been awarded to Mr. E. E. White.

It is our duty to record the death, on the 8th inst., at 78 years of age, of Mr. Sydney Smirke, R.A., late Trustee and Professor of Architecture in the Royal Academy, and son of the well-known painter and R.A. who illustrated so many books in Stothard's time, and in a vein analogous to that of that incomparable artist. Mr. S. Smirke was brother of the architect of the British Museum, the Post Office, and other similar structures of the classic time in this country. The deceased was a pupil of his brother's, and succeeded him in several of his employments. As such he constructed the Reading-Room of the British Museum, by which he will be known more widely, if not more favourably, than by any other of his works. This is not the time to discuss the demerits of this room, to dwell on its useless grandiosity, or to point out those inconveniences which are best known to those who frequent it. He built the Carlton Club, in the type of the Sansovino Library, Venice, and adapted, with much felicity and spirit, many Italian designs to English services. His best work is the Royal Academy, in praise of which we have often spoken. He was a careful and diligent student, who travelled much, and during the greater part of his long life laboured hard in his vocation. His personal good qualities, courtesy, and graceful manners, were well known and highly honoured by all who had dealings with him, ourselves amongst the great number.

MR. W. DE GRAY BIRCH, author of the 'History, Art, and Palæography of the Utrecht Psalter,' and Mr. H. Jenner, are engaged on a work upon illuminated and pictorial manuscripts. The work will partake of two forms; a dissertation upon the principles of the mediæval arts of illumination, followed by an index of references to the most noteworthy and typical examples. Messrs. Beggster & Sons will publish this volume at the close of next year.

MR. WATTS has nearly finished a life-size, half length figure of Jeanne d'Arc, in armour, looking as towards a vision. This is one of the artist's masterpieces, and will probably be sent to the summer exhibition of the Royal Academy.

THE completed group in bronze, representing Lord Mayo on horseback, heroic size, by Foley, and destined for Calcutta, has been temporarily placed on a pedestal in front of University College, Gower Street, London, where its very considerable merits attract much less attention than they deserve. The person of Lord Mayo was not well adapted for heroic or monumental sculpture, and the figure which represents him proves that Foley has not "put anything" into his design to make the subject more effective if not more vigorous than nature supplied. The design is Foley's, though the execution will undoubtedly be claimed by some one else; and we are bound to say that, apart from the grace and beauty, the simplicity and naturalness, of the motive of the horse, the execution of the group is its finest element. Here is a good, faithful likeness of a face which was but one degree less fit for sculpture than that of the late Mr. Cobden; this is to say all that can be said on that point. Culture did much for a well-conditioned intelligence, and impressed the features. The figure wears the regulation cloak; it has a chest of the usual capacity, with flat shoulders and back after the preposterous military fashion, and two regulation legs hang at the saddle flaps. We retain no distinct impression which way the head is turned, or what the hands are doing; this is about the clearest proof of the vacancy of the design. The modeling of the horse is admirable, finished, fine, and firm.

It is intended to build a Fine-Art Museum at Rugby, in the interests of the school. Mr. John L. Tupper, the accomplished and able teacher of drawing, for many years much esteemed in Rugby School, has been elected Resident Curator to the Museum. It would be hard to find a better man for the post than this thorough student. Old Rugbeians will, let us hope, take note of the new institution and aid it by donations of works of art, and other gifts likely to be useful to their successors in the school.

We are requested to state that a photograph from Luca Signorelli's 'Pan,' in the Berlin Gallery, is ready for distribution to the Mantegna Society subscribers. Non-members may obtain this photograph at Messrs. Dulau & Co.'s, Soho Square. Members will have nothing to pay for this example, which has been produced with the surplus of the two-guinea subscriptions.

"G." writes:—"May I be allowed to state, in reference to the interesting article in your Saturday's issue, on the water colours at the Grosvenor Gallery, that the drawing by J. Cozens, called 'Porta Pinciana,' should be named 'Vesuvius.' The same artist's drawing of 'Lake Nemi' is similarly misnamed 'Lake Albano.' The drawing of 'Onse Bridge, York, by Girtin, is labelled simply 'A Wharf,' and the same master's 'Plylimmon' is called 'Evening.' The catalogue is, indeed, full of errors of description, and it is much to be desired that a new and thoroughly correct copy be printed and circulated as soon as possible."

We have received from Messrs. W. Woollams & Co., 110, High Street, Marylebone, a selection of new patterns for wall papers, produced in the "Improved Embossed Flocks," patented, as we understand, by this firm. A peculiarity in the specimens is the high relief of the patterns; by this means the shadows are distinct and add in a considerable degree to the richness of the effect of the decorations, and moreover the shadows are cast in the right direction by any light, so that variety in the aspect of each side of a room, its wall facing the windows, and in the ceiling, if this paper is used for the ceiling, is assured in place of the monotonously flat or falsely placed shadows of ordinary wall decorations. This certainly is a move in the right direction.

MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir Michael Costa.—'MESSIAH,' FRIDAY NEXT, December 21, at 7.30 (the Forty-Sixth Annual Christmas Performance). Vocalists: Mrs. Osmond, Miss Julia Elton, Mr. Vernon Rugby, and Mr. Santley. —Tickets, 2s., 5s., 7s., and 10s. 6d., at Exeter Hall.

HER MAJESTY'S THEATRE.

THE winter season of thirty-six consecutive evening Italian Opera representations, besides two morning ones, will be terminated this evening (December 15th), with Mozart's 'Flauto Magico.' The operas which have been given are, 'Robert le Diable' and 'Les Huguenots,' by Meyerbeer; 'Faust,' by M. Gounod; 'Trovatore,' 'Il Ballo,' and 'Rigoletto,' by Signor Verdi; 'Sonnambula,' by Bellini; 'Lucia' and 'La Figlia,' by Donizetti; 'Il Barbiere,' by Rossini; 'Don Giovanni,' 'Flauto Magico,' and 'Nozze di Figaro,' by Mozart; 'Der Freischütz,' by Weber; and 'Ruy Blas,' by Signor Marchetti—fifteen operas in all. The revival of Signor Verdi's 'Forza del Destino,' with the composer's alterations, has been postponed until the beginning of the fashionable season next spring, although the work is quite ready now; but owing, as Mr. Mapleson announces in a valedictory address, to the "unparalleled success of the present season and the necessarily incessant repetition of the most popular operas," the interests of connoisseurs and of the public (who are not connoisseurs) have been consulted in the non-fulfilment of the promise in the Prospectus. The Impresario puts the case in an odd way; for amateurs like novelty, and, if that cannot be obtained, they will welcome a revival. It has, however, been certainly an event in the records of the lyric drama that a work quite new to this country should be produced during an off-season. The Director has been enabled to vary his *répertoire* by the practice the artists have had in the provincial tours; but six performances in a week, with morning representations, must exhaust both chorus and band. By constant variations in the casts of the operas the principals have not been overtaxed. The return of Mdlle. Marimon has been a most acceptable event, the more so as it was an act of justice to a most gifted artist. The *débuts* of other singers—Mdlle. Parodi, Mdlle. Lisa Perdi, and Signor Runcio—have all been more or less successful. The important fact ascertained by the winter undertaking is, that Italian operas represented with *ensembles* of average excellence, without the aid of "stars," can be made attractive at reduced prices.

Since the above notice was written there are more farewells, to which managers as well as artists cling, for two additional nights will be given—next Monday, the first, seemingly for the first appearance this season of Madame Trebelli as Nancy, in 'Marta,' Mdlle. Marimon having the title-part, and the second for the benefit of Mr. Mapleson, with a mixed selection from three or four operas.

CRYSTAL PALACE CONCERT.

As Prof. Wilhelmj lives at Wiesbaden, it was quite natural that Herr Raff, an inhabitant of the same watering-place, should compose a Concerto for Violin and Orchestra to display the marvellous mechanism of his friend, who was *chef d'attache* at the Bayreuth Festival of the 'Nibelungen' and of the Wagner Concerts at the Royal Albert Hall. Whether Herr Raff conceived that in his first composition for the violin he was bound to convert it into an orchestra, making the soloist play the *tutti*, and enabling the *tutti* to represent the solos, so as to carry out the principle of Herr Wagner, and have the voice parts in the orchestra, and the instrumental ones in the vocal outpourings, or whether Herr Raff resolved to exhaust all complexities for the violinist, it is difficult to affirm; but it was palpably with a sense of relief that at the close of the Concerto in B minor, Op. 161, the audience found that Herr Wilhelmj had successfully accomplished a most trying task and executed the three movements: *Allegro patetico*, No. 1; *Andante non troppo* in E flat, No. 2; and *Allegro triomfale*, No. 3. As a display of *tours de force*, the result for the executant was most brilliant; but of the many productions of Herr Raff this is the least tuneful and interesting. In curious contrast was Dr. Liszt's Rhapsodie Hongroise, No. 4, in D minor and C major, the orchestration of which is as ingenious as it is picturesque. Another specimen of the

instrumental colouring of the Hungarian pianist was in the accompaniment by him to that fine inspiration of Schubert in the Lied, 'Die junge Nonne.' Herr Wilhelmj's Violin Concerto had not the aid of the band, only a pianoforte to sustain the violin. Beethoven's Symphony in F, No. 8, Op. 93, was superbly played; but there was no call for the conductor's defence of his *tempi* in the Menuetto. Mr. Manns has just as much right to give his reading as Herr Wagner, who has promulgated a theory as to the proper *tempo* of the third movement of the Eighth Symphony. The Overture, 'Die Zauberflöte,' for instance, which he took at an unusually rapid rate, went splendidly, and its masterly counterpoint was not less clear because the time was not dragged. It was gratifying to listen to two beautiful numbers from the opera of 'La Juive,' the masterpiece of Halévy; the *romanza* of Rachel, 'Il va venir,' artistically sung by Madame Matilda Savertal, a *débutante* who has not a very sympathetic voice, and the superlatively splendid air for the Cardinal, 'Si la rigueur et la vengeance,' most impressively given by Signor Foli, who was equally fortunate in his other song, the drinking one of Caspar, from Weber's 'Der Freischütz.'

ROYAL ALBERT HALL CHORAL SOCIETY.

THE South Kensington executants of Dr. Macfarren's new oratorio, 'Joseph,' given for the first time in London on the 11th inst., were more numerous (1,000 performers, it was stated, but this may be taken as an effective on paper) than their predecessors at the Leeds Musical Festival, when the oratorio was produced in September last, but artistically the execution was certainly inferior. It is rarely that such a band is collected as that selected by Sir Michael Costa for the Yorkshire meeting, and the singing of the Leeds choir is unapproachable. As regards principals, although Madame Lemmens has not the high notes of Mdlle. Albani, yet, as a singer of the sacred school, our English soprano—who, by the way, is from Yorkshire—is superior. Mrs. Osmond has not such a sympathetic organ as Madame E. Wynne, who sang the music of Benjamin. On the other hand, Madame Patey, Mr. Lloyd, Mr. Santley, and Signor Foli are retained for the respective parts of 'Impersonal' (contralto), Reuben and Pharaoh (tenor), Joseph (baritone), and Jacob (bass). The composer's brother conducted at Leeds, Mr. Barnby here. The last-mentioned professor should be more punctual in commencing his concerts: it was some minutes after the time before he began the Overture, and he allowed nearly half an hour for the wait between the parts. The consequence of this delay was the departure of the hearers of the work early in the second part. The audience began leaving by twos and threes at first, but they were pouring out in numbers before the five final numbers. Many amateurs thus missed the air of Joseph, 'My spirit is sore moved,' and the Sestet for two sopranos, contralto, tenor, baritone, and bass, two of the best compositions. Madame Patey, although she had a cold, in the air, 'Who ever perished,' Mr. Lloyd in the song, 'Let us not kill him,' and Mr. Santley in the air, 'If I forget thee,' carried off the solo honours. The chorus, 'We come from Gilead,' was rede-manded, but more rehearsals would have improved the execution both of band and chorus. The Brixton Choral Society will perform 'Joseph' next Monday; but the general preference awarded to Dr. Macfarren's 'St. John the Baptist' will certainly not be diminished by 'Joseph,' for detailed notices of which reference must be made to the *Athenæum* of the 22nd and 29th of September last.

CONCERTS.

THE programme of the Monday Popular Concerts in St. James's Hall, on the 10th inst., comprised Mozart's String Quartet in C major, No. 5; Schubert's Pianoforte Fantasia in C, Op. 15; Rust's Violin Sonata in D minor; and Beethoven's Variations for Piano, Violin, and Violoncello on the air, 'Ich bin der Schneider Käckadu.' The

executants were Madame Norman-Néruda, MM. Halle, Ries, Zerbini, and Piatti; the vocalist, Fräulein Friedländer; and the conductor, Sir J. Benedict. The scheme of the Saturday Concert, on the 8th inst., included Mendelssohn's String Quintet in B flat, Op. 87; Beethoven's Pianoforte Sonata in E flat, Op. 29, No. 3; and the Trio by the same composer, for Piano and Strings, in D major, Op. 70, No. 1. The vocalist was Miss H. D'Alton, and the accompanist, Sir J. Benedict. There will be three more concerts before Christmas, namely, this afternoon (15th inst.), next Monday, the 17th, and next Saturday, the 22nd inst.

The fourth and last of the London ante-Christmas Ballad Concerts, under the direction of Mr. John Boosey, took place in St. James's Hall on the 12th, Mr. Sidney Naylor conductor. The artists on the programme were Mrs. Osgood, Miss Francis, Miss Orridge, and Madame A. Sterling; Messrs. Sims Reeves, Lloyd, C. Becket, Maybrick, and Santley; the London Vocal Union (from St. Paul's), under Mr. F. Walker's direction; and Miss M. Bucknall, pianist. On the 15th of January next the concerts will be resumed.

Signor Papini, the violinist, who has won such fame at the concerts of the Musical Union by his masterly execution, refined and finished style, perfect intonation, and intellectual interpretation of the works of the great masters, whether in combination or singly, had a *Matinée Musicale* last Wednesday at 28, Ashby Place, rooms placed at his disposal by Major Wallace Carpenter. The *beneficiaire*, in introducing movements from concertos for violoncello and for his own instrument, had not the advantage of an orchestra, and pianoforte accompaniments do not suffice to convey the full intentions of the composer; but his melodious inspiration was certainly indicated in the *andantes* of both violin and violoncello, and for the latter he had the valuable aid of Signor Pezza, whom tone and intensity of expression has greatly improved. In the person of Mr. Stoeger was secured an expert pianist, intimately acquainted with all schools. The vocal selections were somewhat novel and interesting. What was termed a "Légende Valaque," by Signor Braga, a famed violoncellist as well as composer, had more the type of the "sweet Tuscan" than of the wild Wallachian. It was most expressively sung by Miss Purdy, who is gaining ground both in voice and method. A German Lied, "Liebesgeständniss," charmingly sung by Mlle. Bauermeister, with a clever violin *obligato*, played by Signor Papini, the composition of Lord Dunmore, who is responsible both for words and music, cannot be complained of, if the song has the character somewhat of an Irish melody. Mr. Shakespeare introduced a ballad with an Italian title, "Chi è?" and with a responsive "Son Io," which, however, is essentially English, both the words and music being by Mr. Walter Austin, who has conceived a melodious "conceit," to which the sensibility and taste of the tenor did full justice. The programme altogether was calculated to raise the character of *Matinées* which is too often injured by the choice of trivial and commonplace compositions.

An evening concert was given in St. James's Hall, on the 6th inst., in aid of the funds of H.M. Customs' Orphanage. The conductors and pianists were Sir Julius Benedict, Mr. F. Meen, and Herr Honig; the solo singers were Mrs. Osgood, the Misses M. Davies, M. Hancock, H. D'Alton, C. Leslie; Messrs. Cummings, Hooper, Maybrick, Signor Caravoglia, and Herr Honig's choir.

Musical Society.

THE Trustees of the British Museum have just acquired for the library a remarkable series of editions of a work highly interesting both to amateurs of our early English music and our English ballad poetry. This work is Playford's "Dancing Master, or plain and easie rules for the dancing of Country dances, with the tunes to each dance to be playd on the Treble Violin." Mr. William Chappell had accumulated as many as fourteen editions of it, commencing with the second,

which was published in 1652, and including two editions of Part II., and a third part or volume, supposed to be absolutely unique. All these have now passed into the library of the British Museum. The collection was used to much purpose by Mr. Chappell in his "Popular Music of the Olden Time," and its chief interest lies in its containing many of the tunes of our early English ballads, as found in the Roxburghe, Bagford, and other collections. The first edition was already in the British Museum, in the Thomason collection of tracts, published in 1651, and the great advantage of having so many besides lies in the fact that they almost all differ from one another in the airs that run through them. The following are some few of the tunes contained in the first edition: "All in a garden greene," "An old man is a bed full of bones," "Cuckolds all a row," "Drive the cold winter away," "Jenny pluck pears," "Once I loved a mayden faire," "Upon a Summers day," &c. Strange that such a book was allowed to be published under the Puritan régime!

THE pre-Christmas Concerts are coming to a close. This afternoon (December 15th) will be the last of the Saturday Orchestral Concerts at the Crystal Palace till the 9th of February, when they will be resumed. Mr. Hatton's new oratorio, "Hezekiah," will be produced this day; the solo parts are assigned to Mesdames Lemmens and Patey, Messrs. Lloyd and Santley. The Saturday Popular Concerts will be given on the 15th and 21st inst.; the last Monday Concert on the 17th, but the concerts will be resumed on the 7th of January. The "Messiah" will be given at the Alexandra Palace this day (Saturday), on the 20th at the Royal Albert Hall, and on the 21st at Exeter Hall, by the Sacred Harmonic Society, the members of which performed Handel's "Judas Maccabæus" last evening (December 14th), conducted by Sir Michael Costa. On Thursday night (December 13th) Mr. W. Carter's Choir had a performance of Haydn's "Creation" in the Royal Albert Hall, the solos by Madame Lemmens, Miss Edith Abell, Mr. Lloyd, and Signor Campobello. On the same evening there was, in St. James's Hall, a Students' Orchestral Concert of the Royal Academy of Music, under the direction of Mr. W. Macfarren, the two first parts of Bach's Christmas Oratorio being included in the programme.

THE scheme of the Saturday Popular Concert of the 8th inst. of the Glasgow Choral Union, designated as "humoristick music," was a curiosity, for it showed how much genuine comedy there can be found in music without resorting to vulgarity. Haydn's Farewell Symphony, in which the players gradually quit the orchestra, leaving the *chef d'attaque* alone in his glory; Mozart's droll Village Symphony, Beethoven's Turkish March, and Derwish Chorus from the "Ruins of Athens," are, to a certain extent, known here, although rarely heard; but Cherubini's Overture to the "Forty Thieves," the Scherzo by Glinka, "Kamarinskaja," the "Perpetuum Mobile" Fantasia by Herr Johann Strauss, besides his humorous "Potpourri" Quadrille on Classical Themes, "Persian March" and "Imperial City Polka," Weber's Prelude to "Turando," are almost unknown here. M. Gounod's "Funeral March of a Marionette," one of the wittiest *scherzos* ever written, was included in this novel selection of the conductor, Dr. Von Bülow.

PROF. SIR HERBERT OAKELEY, Mus. Doc., had his first Organ Recital in the Music Class-Room of the Edinburgh University, on the 6th inst., at which there was a large attendance of students. The programme was of varied interest. Handel's overture, "Ocho," is but seldom heard; the fine chorale by Bach, "Liebster Jesu, wir sind hier," made a deep impression. It is rarely that any selection is now made from Spohr's "Faust." A Gavotte by Rameau is piquant; the "Possenti Nuni," from Mozart's "Flauto Magico," will always tell; Mendelssohn's Prelude and Fugue, No. 2, Op. 37, and Sir G. Elvey's Festal March, were duly appreciated.

HER MAJESTY'S THEATRE will be reopened on Boxing Night with operas in English, sustained by

native talent. Mr. Weist Hill will be the musical director and conductor. The English version of Herr Von Flotow's charming opera "L'Ombre" will be quite new to this country. The adaptation of Adolphe Adam's operetta, "Le Chalet," has been done before here, under the title of "The Swiss Cottage," but it will be most welcome in another version. There is another pretty opera, "The Swiss Family," by Weigl, which enjoyed a long run here some years since, and which might be revived. The operas are to be followed by a spectacular fairy ballet on a grand scale, arranged by Madame Katti Lanner, in which her pupils, 300 children, are to appear.

THE suggestion made by Mr. Mackeson that organs should be placed in the vestry-halls of the various metropolitan parishes is well worthy of being carried out; but it is to be feared that any addition to the rates for such a purpose would be opposed. There is no reason, however, why organs should not be added to vestry-halls by voluntary gifts and subscriptions. Evening recitals of high-class music would have a very civilizing influence, and might go far to diminish the pernicious effects of music-halls.

WE have abstained from taking any notice of the angry correspondence in Paris about the score of M. Gounod's "Polyeucte"; first, because the story is a disagreeable one, and is suited only for the "society journals" which live on scandal; secondly, because the law courts will have to entertain questions connected with rights real or assumed: but one fact it is a pleasure to record, namely, that the opera will certainly be produced in the forthcoming year at the National Opera-house in Paris, leaving to the French courts of law the settlement about proprietary claims in the score, which, as we have before stated in the *Athenæum*, has been twice instrumented by the composer, first in London, and next in Paris.

A PUPIL of the Conservatoire, Mlle. Bilbaut-Vauchet, has made a highly successful *début* at the Paris Opéra Comique, as Isabelle in Hérold's "Pré aux Clercs"; her next part will be Prascovia in Meyerbeer's "Etoile du Nord."

M. GOUNOD'S "Cinq-Mars" has been produced at Lyons as a five-act grand opera, with recitatives in place of the spoken dialogue at the Salle Favart in Paris. The composer conducted the first representation, and had a most enthusiastic greeting. Some three years hence or more the "Cinq-Mars" may be heard in London; it was about that length of time before we had "Faust." "Ray Blas" has been nine years in reaching London.

THE splendid collection of ancient and modern instruments, which might have been acquired from M. Adolphe Sax for the sum of 1,600*l.*, has been sold by auction in Paris. The three days' sale in detail produced only 480*l.*, the lots falling to the Conservatoires of Paris and Brussels, and to the private museum of M. Sweck of Renaix in Belgium, who has already 800 instruments. A most valuable collection, which it took forty years to collect, has been thus scattered. The Asiatic, African, American, and European specimens of remote periods were some of them priceless.

DRAMA

THE WEEK.

GAIETY.—"The Grasshopper," a Comic Drama, in Three Acts. By Messrs. Methuen and Halévy.

IN preparing for the English stage "La Cigale," the latest comedy of MM. Meilhac and Halévy, Mr. Hollingshead, who is responsible for the version, has encountered few of the difficulties that ordinarily front the adapter. One episode contains a little that is opposed to English ideas. As a whole, however, the piece must be pronounced unobjectionable from a strictly insular standpoint, seeing that the heroine, however devious is at times her course, keeps her eye fixed on the beacon of matrimony. Such

impediments, accordingly, as have met the translator have not extended beyond the ordinary difficulty of rebottling the most effervescent of wines with the least possible loss of flavour and perfume. It can scarcely be said that this task has been satisfactorily accomplished. Mr. Hollingshead has reduced into moderate dimensions a piece which in the original is too long for English tastes, and has preserved enough of the drollery to make the whole palatable. There is, however, much that is meaningless in the dialogue and a little that is uninteresting in the action. The very title of the adaptation is insignificant. Since the days when Lafontaine told how

La cigale, ayant chanté
Tout l'été,
Se trouva fort dépourvue
Quand la bise fut venue—

that insect has stood as a type of joyous improvidence, and has come to have, when applied to a woman, a special meaning that is not assigned to it in England. The cigale, moreover, is a different insect from the grasshopper, the proper French equivalent of which is *sauterelle*. It would be scarcely worth while to dwell on a matter so unimportant were it not indicative of the spirit in which the translation has been accomplished. A similar instance is afforded in the second act. Describing to the heroine the manner in which an accident in a boat has come about, Marignan, the hero, says, "J'étais sur mon banc et je nageais." . . . La Cigale: "Vous nageiez?" Marignan: "Je ramais, si vous aimez mieux." Now, this play upon words is of course wholly French. An attempt is yet made to preserve it in English, and the hero, to the complete confusion of the majority of the audience, exclaims, "I was in my boat swimming"; and on hearing the Grasshopper's exclamation of surprise explains that he meant he was rowing. Surely in English the word swimming is never substituted for rowing. A mistake equally confusing occurs in the following act. When in a fit of pique the heroine is about to resume her old occupation, she bargains for a box to herself, with a trunk in it on which her friends who visit her can sit, instead of a *dressing-room* to herself with a similar provision, which is the real signification of the word *loge* in the passage in question. A more serious drawback from the piece is that it is written expressly for Madame Chaumont, and without her loses its very *raison d'être*. Every action of the heroine is devised with a view to the display of Madame Chaumont's special gifts and attributes, and a mere perusal of the comedy brings the clever and versatile actress before the reader's eyes. The style of interpretation provided by Miss Farren and her associates is wholly to the taste of the public. It has, however, what we regard as a special weakness of English acting, that of disclosing where it should hint, of giving with emphasis what should be suggested rather than accomplished. There is no other English actress at present before the public who could throw so much vivacity and animal spirits into a character like that of the heroine, but the varying moods of Madame Chaumont, not less marked than evanescent, are not to be seen. Of the remainder of the cast Mr. Terry alone calls for notice. In the character of the

painter hero, first played by M. Dupuis, Mr. Terry succeeds in being comical without overstepping the limits of comedy.

Much trouble has been taken by the management in the effort to apply to artists known to the English public the satire upon the French schools of painting derided in the original under the names of *luministes* and *impressionistes*. So small a section of the English public is familiar with matters of art that the scenes in the *atelier* of "Pygmalion Flippit" failed to produce much effect, although they were strengthened by the introduction of an admirable caricature, by Signor Pellegrini, of one of the leaders of the new schools of painting.

For the benefit of those who are ignorant of 'La Cigale,' it may be stated that the plot deals with the adventures of a young rope-dancer, who is rescued by a painter from the oppressive attentions of her manager; who is discovered to be the daughter of a nobleman, and who, after causing considerable dismay in the house of her aristocratic relatives, resumes her old profession, in order that, freed from social ties, she may marry her preserver, whose magnanimity has won her heart. It is, as may be supposed, as extravagant as amusing; but it has the *cachet* which its authors seldom fail to stamp upon their work. In the translation this disappears, and the entertainment provided, though amusing in its class, is undiluted farce. Mr. Hollingshead deserves approval for the manner in which he has assigned the credit of this play to its authors. No claim of his own is advanced. English adapters might profit by this example.

Dramatic Gossip.

ADDRESSING an audience at the Gaiety Theatre, Glasgow, Miss Neilson announced her forthcoming appearance at the Haymarket as Viola in the 'Twelfth Night.'

SIGNOR SALVINI'S successive appearances at the Théâtre Italien in 'Othello' and 'Hamlet' have aroused much interest in Paris, and have elicited some demand for a theatre in which Shakespeare may be played in French. It is doubtful, however, whether Shakespeare will ever be thoroughly acclimatized in France. The admiration it is the fashion to express for his work is accompanied by little knowledge, and the sentiment most frequently aroused by it is wonder. French criticism has not advanced so far beyond Voltaire as it believes.

THE Odéon has revived 'François le Champi,' the first successful venture of George Sand at this theatre. Mdlle. Hélène Petit obtained a signal success in the rôle of Mariette. 'La Belle Sainara' of M. Ernest d'Hervilly has also been given. A novelty entitled 'Les Cloches Cassées,' by Madame Durand-Gréville, has obtained a not too favourable verdict.

AN old-fashioned and powerful melo-drama by MM. Dennery and Cormon, entitled 'Une Cause Célèbre,' has been produced at the Ambigu-Comique with remarkable success. It is in six acts. The principal scene is one in which a soldier who has distinguished himself at the battle of Fontenoy is convicted, on the evidence of his daughter, a child, of having murdered her mother. The daughter, who has been the victim of a ruse of the assassin, subsequently traces the offence to the perpetrator, and secures her father's release. The interpretation was a triumph for M. Dumaine and Mdlle. Vannoy.

TO CORRESPONDENTS.—W. J. D.—G. M. F.—J. A. R.—W.—F. W.—G. L. A.—W. M. A.—A. M. D. E.—O.—F. F.—W. S. J.—S. M. D.—R. H. D.—W. H. R.—J. T. M.—T. N.—received.

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